DOCUMENT RESUME

ED 138 119 FL 008 546

AUTHOR	Zappala, Stephen
TITLE	Italian, Programmed. Vol. 1.
INSTITUTION	Foreign Service (Dept. of State), Washington, D.C. Foreign Service Inst.
PUB DATE	76
NOTE	642p.
AVAILABLE FROM	Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 ($6.70)
EDRS PRICE	MF-$1.16 HC-$34.15 Plus Postage.
DESCRIPTORS	*Autoinstructional Aids; Communicative Competence (Languages); Grammar; Instructional Materials; *Italian; *Language Instruction; Phonology; *Programed Instruction; Programed Materials; Programed Texts; Pronunciation; *Second Language Learning; Stress (Phonology); Syntax; Teaching Methods; *Textbooks; Verbs; Vocabulary; Word Lists
IDENTIFIERS	Tense (Verbs)

ABSTRACT

This volume is designed to introduce students to spoken Italian. It covers virtually the entire sound system of the language and introduces the basic grammatical categories (gender, number, unit noun markers, person, tense). Although verb forms are for the most part limited to the present tense, a few other forms, including past and future tense, are also presented and practiced. The vocabulary and structure in this volume allows for participation in such situations as talking on the telephone, ordering a meal, discussing daily activities, and requesting or telling someone to do something. Volume I consists of thirty units, preceded by four preliminary units containing information and certain principles that are fundamental to the study of Italian. These four units are: What Is Italian?; Sounds or Letters?; Sounds and Sound-Classes; Stress. The thirty-four units of this volume are in a programmed format. This means that information is presented and practiced in very small steps. The steps are numbered and referred to as "frames." A unit may have as few as 27 frames or as many as 117 frames. Because of the programmed format, the material is self-instructional and requires the use of a tape recorder. Vocabulary lists are at the end of the volume. (Author/CFM)

****
* Documents acquired by ERIC include many informal unpublished materials not available from other sources. ERIC makes every effort to obtain the best copy available. Nevertheless, items of marginal reproducibility are often encountered and this affects the quality of the microfiche and hardcopy reproductions ERIC makes available via the ERIC Document Reproduction Service (EDRS). EDRS is not responsible for the quality of the original document. Reproductions supplied by EDRS are the best that can be made from the original. *
****

ITALIAN

ED138119

PROGRAMMED
Volume I

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

by

STEPHEN ZAPPALA

FOREIGN SERVICE INSTITUTE

WASHINGTON, D.C.

1976

FL008546

DEPARTMENT OF STATE

FOREIGN SERVICE INSTITUTE
BASIC COURSE SERIES
Edited by

AUGUSTUS A. KOSKI

MARIANNE LEHR ADAMS

For sale by the Superintendent of Documents, U.S. Government Printing Office
Washington, D.C. 20402 - Price $6.70

Stock No. 044-000-01624-9

PREFACE

The Italian (Programmed) Course, Volume I, consists of thirty-four units which have been prepared with accompanying tape recordings, as a self-sustaining introductory course. A second volume of similar length is projected.

In using the materials at the Foreign Service Institute students intersperse periods of study in the language laboratory with classroom sessions to check their progress and to engage in supporting activities. Classroom Activity sections list activities which we have found to be productive supplements to the self-teaching units. An Instructor's Manual will present the complete voicing script of the tape recordings along with guidance for instructors.

Innovative features of this text include (1) the emphasis on concept understanding (Units IV and XXXI) and (2) new analyses for Italian of intonation (Units V, VI, VII), and "double" consonants (Unit XXV) and "gender words" (Units XXII and XXIX).

The course was designed by Stephen Zappala, Chairman of Italian in the Department of Romance Languages. Egle Camozzo, instructor in Italian, was the author's chief consultant who also wrote many of the drill sentences, narratives and dialogues, especially in Units XXI-XXX. In addition, she reviewed and edited all materials and made many useful suggestions. Additional suggestions came from other members of the FSI Italian teaching staff who also reviewed the text.

The recordings were made in the studio of the FSI Language Laboratory with the technical assistance of Jose M. Ramirez. The voicing was done by Egle Camozzo, Emilia Francini, Giovanni Salvo and Mr. Zappala.

The manuscript was prepared by Maryko Deemer under the supervision of Augustus Koski and Marianne Adams.

James R. Frith

James R. Frith, Dean
School of Language Studies
Foreign Service Institute
Department of State

FOREWORD

Organization

This volume is designed to introduce you to spoken Italian. It covers virtually the entire sound-system of the language and introduces the basic grammatical categories (Gender, Number, Unit Noun Markers, Person, Tense). Although verb forms are for the most part limited to the Present tense, a few other forms including Past tense and Future tense forms are also presented and practiced. The vocabulary and structure in this volume allows for participation in such situations as talking on the telephone, ordering a meal, discussing daily activities, requesting or telling someone to do something.

Volume I consists of thirty units (numbered 1 through 30) preceded by four preliminary units (A,B,C,D). The preliminary units contain information and certain principles that are fundamental to the study of Italian. They are:

A - What Is Italian?
B - Sounds or Letters?
C - Sounds and Sound-classes
D - Stress

A RECAPITULATION of the major points presented is found after Units X, XV, XX, XXV and XXX.

Vocabulary lists are at the end of the volume.

The thirty-four units of this volume are in a programmed format. This means that information is presented and practiced in very small steps. The steps are numbered and referred to as 'frames.' A unit may have as few as 27 frames (Units D and 2) or as many as 117 frames (Unit 29). Because of the programmed format, the material is self-instructional and requires the use of a tape recorder.

While going through the frames, the student not only receives information about the language, but he is also expected to do certain drills, oral and written. Conceivably, a student who does not have access to a tape recorder could perform these drills with a teacher in the classroom. However, experiments with programmed instruction seem to indicate that progress is faster and performance is better if the student studies the programmed material thoroughly on his own and has periodic check-out sessions with a teacher.

At the end of the frames of each unit, one or more tests appear. Some require the use of a tape recorder, others do not. These tests are to be corrected by the teacher during the check-out sessions. Answers are found in the Instructor's Manual.

At the end of each regular unit there is a section called CLASSROOM ACTIVITY. This section lists the various kinds of activities that the teacher should conduct during the check-out sessions. The emphasis here is on communication and 'real' language. This section also gives an idea of what the student is expected to control in each unit. It should be made clear to all that despite the often-detailed information presented to the student in the frames, he is not expected to remember and control everything so presented.

Frequency of Check-out Sessions

In an intensive program of six to eight hours per day it is recommended that there be anywhere from two to four hours of check-out sessions per day, depending on the rate of speed with which the student(s) cover the material.

In a one-hour-per-day course it is recommended that the one-hour periods consist solely of check-out sessions and that students prepare for these by working on the frames and tests. If there are infrequent occasions when outside preparation is not possible, check-out sessions may involve review of prior Classroom Activities or, as a last resort, repetition of drills found in the frames. If outside preparation is not at all feasible in a one-hour-per-day program, it is recommended that the classroom check-out sessions take place every other day, thus allowing for individual study and preparation.

Approach and Methodology

The learning process on the part of the student involves:

1) observation of individual examples

2) memorization of new vocabulary items

3) assimilation of information pertaining to the examples

4) repetition practice (drills)

5) the opportunity to make analogies (i.e., practice in trying to be creative).

An important distinction between 'meaning' and 'translation' permeates this course. Although in this programmed course it was deemed practical to present new vocabulary items with an English translation, the student quickly finds that one word may have many translations and that the real meaning of a foreign item is arrived at not through a translation but by seeing how it is used in different situations. 'Thought translation' exercises appear throughout the text and are designed purposely to force the student to use only what has been presented to convey an idea, rather than to try to translate individual words. This concept is elaborated on in Unit IV!

'Real' language is always the aim, and the drills are almost all of the 'question-answer' or 'statement-question-answer' variety. The aim of the Classroom Activity exercises is real conversation and communication. During these sessions students should avoid asking for new vocabulary items and should try to use what has already been presented.

Prior Knowledge of Grammar

This course presumes no prior knowledge of any grammar on the part of the student. Grammatical terms are explained as they are introduced and students should learn them as they get them. Also in this text are some new grammatical terms that appear in no other Italian text. These are not intended to confuse, but to help students understand how Italian works without worrying about how any other language, including English, works.

Some Prior Knowledge of Italian

For the student who begins this course with some knowledge of Italian, it is recommended that he begin from the beginning and move very rapidly until he reaches something new. A quick self-check may be made by doing the end-of-unit tests. A quick check by the teacher may be made by performing the Classroom Activities.

Technical Instructions to the Students

A tape recorder is required for listening to the frames and many of the end-of-unit tests. Through Unit XII, the tape closely follows what is on the printed page. From Unit XIII on, however, frame comments, explanations and questions are not normally recorded. These should be read carefully before turning on the recorder and listening to (a) examples usually indicated by (   ) and/or (b) frame responses.

Parentheses signal that you are to listen to something uttered on the tape. Each pair of parentheses indicates how many times the utterance is given. Thus, '(   )   (   )' denotes that an utterance is said twice.

Certain frames require a response of a particular kind. Such frames begin with an asterisk '*.' Immediately at the end of such a frame you are to stop the tape (if necessary) and, unless told to do otherwise, give the response. Then start the tape again and listen. The correct response is provided on the tape either as part of the same frame or in the frame that follows. The taped response lets you know whether you are in fact learning what has been designed for you to learn. If your response was wrong, you should go back on the tape and repeat what you did not learn.

For the Teacher

An Instructor's Manual (IM) provides what is not shown in the student text. You should check with the IM where necessary to confirm what has been uttered on the tape or to check the frame responses or the test answers.

CONTENTS

Preface iii

Forward v

PRELIMINARY UNITS

A. WHAT IS ITALIAN?

frames (1-10) Avoiding Certain English Sounds

(11-26) Avoiding Certain English Sound Combinations and Making Unfamiliar Sounds and Sound Combinations

(27-31) PHONOLOGY, VOCABULARY, AND GRAMMAR

(32-43) DIALECTS AND ITALIAN

(44-54) LANGUAGE/DIALECT -- PRIMARY COLOR/SHADE

(55-71) ISI

(72-80) PSI

(81-87) NSI

(88-92) Conclusion

page A-10 TEST (not recorded)

B. SOUNDS OR LETTERS?

frames (1-13) Different Letters for One Sound-Type

(14-26) One Letter for Different Sound-Types

What Is 'the O-Sound?'

What Is 'the T-Sound?'

(27-34) Arbitrary Letters Represent Sound-Types

(35-40) Are Some Letters 'Silent?'

(41-47) Are Letters 'Pronounced?'

(48-52) Are Sounds 'Written?'

(53-63) Do Letters 'Sound Like' Anything?

page B-7 SUMMARY

page B-8 TEST (not recorded)

C. SOUNDS AND SOUND-CLASSES

frames (1-24) SOUND-CLASSES or DISTINCTIVE SOUND-TYPES
(25-34) CONSONANTS
(35-45) The SYLLABLE and VOWELS
(46-70) SEMIVOWELS --- the /Y/
(71-80) SEMIVOWELS --- the /W/
(81-82) Conclusion
page C-9 TEST A (answers not recorded)
page C-10 TEST B (not recorded)

D. STRESS

frames (1-27) STRESS Related to Meaning
page D-4 TEST A (answers not recorded)
page D-4 TEST B (answers not recorded)
page D-5 TEST C (answers not recorded)
page D-5 TEST D (answers not recorded)
page D-6 TEST E (answers not recorded)
page D-6 TEST F (answers not recorded)

UNIT I

frames (1-27) Vowel no. 1 (short and long versions)
(28-36) AMANDA - Stress Related to Vowel Length
(37-44) The DENTAL /D/
page I-5 TEST (answers not recorded)
page I-6 CLASSROOM ACTIVITY

UNIT II

frames (1-9) The ROUNDED Vowel no. 2 (short and long versions)
(10-22) The UNASPIRATED /K/
(23-27) LUCA
page II-4 TEST A (not recorded)

UNIT II (cont'd)

page II-4 TEST B (answers not recorded)
page II-5 CLASSROOM ACTIVITY

UNIT III

frames (1-13) Vowel no. 3 (short and long versions)
(14-22) The DENTAL /T/
(23-38) THE UNASPIRATED /T/
(39-45) TINA
page III-5 TEST A (not recorded)
page III-5 TEST B (answers not recorded)
page III-6 CLASSROOM ACTIVITY

UNIT IV

frames (1-5) The OPEN Vowel no. 70 (as in ɛVA)
(6-16) Chi è? - a BREATH GROUP
(17-20) (stimulus) Chi ɛ̀? - (response) ɛ̀ ɛva.
(21-26) Different TRANSLATIONS → One MEANING
(27-32) MEANING Dependent upon Situations or Context
(33-38) LITERAL TRANSLATIONS
(39-47) Dangers of Literal Translations
(48-54) Review and Conclusions
page IV-8 TEST (not recorded)
page IV-9 CLASSROOM ACTIVITY

UNIT V

frames (1-17) YES-NO QUESTIONS and INFORMATION QUESTIONS
(18-29) LOW or STRESS-DROP INTONATION → Characteristic of CASUAL INFORMATION QUESTIONS
(30-37) LOW or STRESS-DROP INTONATION → Characteristic of CASUAL STATEMENTS

UNIT V (cont'd)		
frames	(38-47)	HIGH or STRESS-RISE INTONATION → Characteristic of CASUAL YES-NO QUESTIONS
	(48-54)	Plotting Intonations
	(55-58)	S: È Amanda? - R: Sì, È Amanda. S: È Amanda. - R: Sì? È Amanda?
page V-7		NOTE ON INTONATION
page V-8		TEST A (not recorded)
page V-9		TEST B (answers not recorded)
page V-10		CLASSROOM ACTIVITY
UNIT VI		
frames	(1-21)	POST-STRESS-DROP INTONATION → Characteristic of POTENTIALLY EMPHATIC UTTERANCES
	(22-29)	POST-STRESS-DROP INTONATION (variation)
	(30-44)	POST-STRESS-DROP INTONATIONS for Yes-No Questions
page VI-7		TEST A (not recorded)
page VI-8		TEST B (answers not recorded)
page VI-9		CLASSROOM ACTIVITY
UNIT VII		
frames	(1-10)	Two Types of Intonations Characteristic of INTERESTED QUESTIONS
	(11-28)	Review of Intonations
	(29-39)	The UNASPIRATED /P/
page VII-5		TEST A (not recorded)
page VII-7		TEST B (answers not recorded)
page VII-8		CLASSROOM ACTIVITY

UNIT VIII		
frames	(1-7)	The OPEN, ROUNDED Vowel no. 40 (as in LɔLA)
	(8-20)	/N/
	(21-27)	Nɔ Versus Non
	(28-36)	Meaning of Sì and Nɔ
	(37-44)	VERIFICATION QUESTIONS
page VIII-7		TEST A (not recorded)
page VIII-8		TEST B (not recorded)
page VIII-9		CLASSROOM ACTIVITY
UNIT IX		
frames	(1-14)	The Semivowel /Y/ (as in BIANCA) Versus the Vowel /I/ (as in spīava)
	(15-30)	BIANCA
	(31-42)	Importance of /Y/ - /I/ Distinction
	(43-51)	The Word mai and the Spelling Representations of /Y/ and /I/
	(52-69)	Word Order Concerning c'ɛ̀ + a Name
	(70-73)	Drills and Dialogs
page IX-9		TEST A (answers not recorded)
page IX-10		TEST B (not recorded)
page IX-11		CLASSROOM ACTIVITY
UNIT X		
frames	(1-14)	The Semivowel /W/ (as in AUGUSTA) Versus the Vowel /U/ (as in lacüale)
	(15-28)	The Words qui and lì
	(29-39)	Importance of /W/ - /U/ Distinction
	(40-44)	The Spelling Representations of /W/ and /U/
	(45-66)	Word Order Concerning ɛ̀ $\left\{\begin{matrix}\text{lì}\\ \text{qui}\end{matrix}\right.$ + a Name

UNIT X (cont'd)

frames (67-68)	Difference between c'è and è $\left\{\begin{array}{l}\text{lì}\\ \text{qui}\end{array}\right.$
(69-72)	Drills
page X-9	TEST A (answers not recorded)
page X-10	TEST B (not recorded)
page X-11	CLASSROOM ACTIVITY

RECAPITULATION pp.

UNIT XI

frames (1-7)	The CLOSED, ROUNDED Vowel no. 4 (as in COLOMBA)
(8-20)	/O/ Versus /OW/
(21-29)	The Spelling Representations of /O/ and /ɔ/
(30-47)	Some Italian Given Names -- Masculine and Feminine
page XI-8	TEST A (answers not recorded)
page XI-9	TEST B (answers not recorded)
page XI-10	TEST C (not recorded)
page XI-11	CLASSROOM ACTIVITY

UNIT XII

frames (1-7)	The CLOSED Vowel no. 8 (as in FEDE)
(8-20)	/E/ Versus /EY/
(21-29)	The Spelling Representations of /E/ and /ɛ/
(30-44)	More Italian Given Names
page XII-8	TEST A (answers not recorded)
page XII-9	TEST B (answers not recorded)
page XII-10	CLASSROOM ACTIVITY

UNIT XIII		
frames	(1-5)	/S/
	(6-9)	/$/
	(10-12)	/Š/
	(13-15)	The Consonant Sound-Type Heard in the English Word 'Asia'
	(16)	The Letter s Representing No Sound in English
	(17-18)	The Letter s in Word-Final Position in Italian ⟶ /S/
	(19-25)	The Letter s before a Consonant Letter in Italian ⟶ /S/ (the SAFE PACT Rule) and /$/ (Elsewhere)
	(26-34)	The Letter s before a Vowel Letter in Italian ⟶ /S/ or /$/
	(35)	General Rule for the Letter s in Italian
	(36-47)	Che? - Cosa? - Che cosa?
	(48-58)	Che cos'ɛ̀ questo? - Ɛ̀ un ....
	(59-63)	Drills
page XIII-11		TEST A (answers not recorded)
page XIII-12		TEST B (answers not recorded)
page XIII-13		CLASSROOM ACTIVITY
UNIT XIV		
frames	(1-17)	COGNATES, /F/, un (before a vowel ....)
	(18-28)	The KEG Nasal as in Ɛ un (before /K/ or /G/ ....)
	(29-35)	The FIVE Nasal as in Ɛ̀ un (before /F/ or /V/ ....)
	(36-43)	The BUMP Nasal as in Ɛ̀ un (before /B/, /M/ or /P/ ....)
	(44-48)	Drills
page XIV-12		TEST A (not recorded)

UNIT XIV (cont'd)
page XIV-13 TEST B (answers not recorded)
page XIV-14 TEST C (not recorded)
page XIV-15 CLASSROOM ACTIVITY

UNIT XV
frames (1-5) /NY/
(6-22) /NY/ Versus /N/
(23-36) The TONGUE-FLAP
(37-41) /LY/
(42-55) /LY/ Versus /L/
(56) Some New Vocabulary
(57-66) Drills
page XV-16 TEST A (answers not recorded)
page XV-17 TEST B (answers not recorded)
page XV-18 TEST C (not recorded)
page XV-19 CLASSROOM ACTIVITY

RECAPITULATION pp.

UNIT XVI
frames (1-12) Come sta? - Bɛne. (or) Benino. (or) Così così (or) Male. (or) Non c'ɛ male.
(13-14) Come sta? - Sta bɛne. (or) Sta benino. (or) Sta così così (or) Sta male.
(15-21) Non sta (molto) bɛne.
(22-28) (Name + sta Phrase) Versus (sta Phrase + Name)
(29-41) Come sta la sig.^{a} Segni?
(42-50) Come sta la sig.^{na} Paglia?
(51-58) Come sta il sig. Segni?
(59-60) Review
(61) Omission of Name after a Title
(62) Situation

UNIT XVI (cont'd)

page XVI-10 TEST A (answers not recorded)
page XVI-11 TEST B (answers not recorded)
page XVI-12 TEST C (not recorded)
page XVI-13 CLASSROOM ACTIVITY

UNIT XVII

frames (1-4) 'How is (s)he?' and 'How are you?'
(5-12) VERBS; The FINITE VERB Forms *sta* and *sto*
(13-20) Titles in Direct Address or Not
(21-27) 'Thank you.'
(28-31) *E Lei*?
(32-35) Dialogs
(36-44) Italian Greeting Used during the Daylight Hours (B.G.)
(45-51) Italian Greeting Used during the Evening Hours (B.S.)
(52-54) Dialogs and Questions
(55-62) Regular and Irregular Verb Forms in -*o*
page XVII-10 TEST A (answers not recorded)
page XVII-11 TEST B (answers not recorded)
page XVII-12 TEST C (not recorded)
page XVII-13 TEST D (answers not recorded)
page XVII-14 CLASSROOM ACTIVITY

UNIT XVIII

frames (1-21) The Spelling Representations of /K/
(22-33) The Spelling Representations of /G/
(34-51) The Location Interrogative *dove*
(52-57) 'on the left' - 'on the right'
(58-69) Drills

UNIT XVIII (cont'd)

page XVIII-14		TEST A (answers not recorded)
page XVIII-15		TEST B (answers not recorded)
page XVIII-16		TEST C (not recorded)
page XVIII-17		CLASSROOM ACTIVITY

UNIT XIX

frames	(1-22)	c'ɛra and the TONGUE-FLAP
	(23-32)	ci sarà and the TONGUE-FLAP
	(33-38)	c'ɛro and ci sarò; PERSON and TENSE in Verbs
	(39-43)	iɛri, oggi, domani
	(44-48)	iɛri sera, stasera, domani sera
	(49-52)	iɛri mattina, stamattina, domani mattina
	(53-56)	iɛri pomeriggio, questo pomeriggio, domani pomeriggio
	(57-58)	ora, due minuti fa
	(59)	Recapitualition of Time Words and Phrases
	(60-71)	Drills (including the new items ma, non so)
page XIX-11		TEST A (answers not recorded)
page XIX-12		TEST B (answers not recorded)
page XIX-13		TEST C (answers not recorded)
page XIX-15		TEST D (not recorded)
page XIX-16		CLASSROOM ACTIVITY

UNIT XX

frames	(1-16)	/Č/ and its Spelling Representations
	(17-29)	/Ǧ/ and its Spelling Representations
	(30)	Spelling Review for /K/, /G/, /Č/ and /Ǧ/
	(31-60)	The INFINITIVE and 'liking to do something'
	(61-74)	Drills

UNIT XX (cont'd)
- page XX-16 TEST A (answers not recorded)
- page XX-17 TEST B (answers not recorded)
- page XX-19 TEST C (answers not recorded)
- page XX-21 TEST D (not recorded)
- page XX-22 TEST E (not recorded)
- page XX-23 CLASSROOM ACTIVITY

RECAPITULATION pp.

UNIT XXI
- frames (1-11) The Intervocalic Tongue-Flap
- (12-16) The Syllable-Initial Tongue-Flap
- (17-27) The TRILL within a Word
- (28-32) The TRILL after Certain Words
- (33-38) a(d) + (name of city or town) for Movement To or Location In or At
- (39-42) di + (name of city or town) for Place of Origin
- (43-58) Meaning of the PRESENT TENSE; DURATIVE and PUNCTUAL Events
  - -- Something in Progress or in Existence at the Time of Utterance
    - 1) a single, durative event (frames 45-46)
    - 2) the events leading to a punctual act (frames 47-51)
    - 3) a series consisting of the repetition of an event (frame 57)
    - 4) a plan or schedule for something to happen in the future (frame 58)
- (59-73) Drills
- page XXI-18 TEST A (answers not recorded)
- page XXI-19 TEST B (answers not recorded)
- page XXI-20 TEST C (answers not recorded)
- page XXI-22 TEST D (answers not recorded)

UNIT XXI (cont'd)

page XXI-24		TEST E (not recorded)
page XXI-25		CLASSROOM ACTIVITY

UNIT XXII

frames	(1-8)	The Tongue-Flap before a Consonant
	(9-17)	per favore, per piacere, persona, arrivederci, arrivederLa
	(18-28)	†portare, mi porti; che desidera?
	(29-38)	COUNT WORDS and MASS WORDS; un po' di
	(39-43)	una and un'; vorrei
	(44-51)	NOUNS, NOUN MARKERS, UNIT MARKERS
	(53-70)	MASCULINE and FEMININE WORDS; GENDER
	(70-77)	GENDERABLES
	(78-94)	Different Kinds of GENDERABLES
	(95-98)	uno
	(99-107)	Drills
page XXII-19		TEST A (answers not recorded)
page XXII-20		TEST B (answers not recorded)
page XXII-21		TEST C (answers not recorded)
page XXII-23		TEST D (answers not recorded)
page XXII-24		TEST E (not recorded)
page XXII-25		CLASSROOM ACTIVITY

UNIT XXIII

frames	(1-16)	WORD STRESS and the ACCENT MARK
	(17-22)	ACCENT MARK on Words with Only Two Vowel Letters
	(23-25)	ACCENT MARK on Words with One Vowel Letter
	(26-33)	STRESS and Vowel Length
	(34-44)	Days of the Week; †pensare di + INFINITIVE; Place Expressions

UNIT XXIII (cont'd)

frames	(45-51)	The PLACE REPLACER *ci*
	(52-54)	'on Sundays,' 'on Mondays,' etc.
	(55-77)	'Movement to' or 'Location in or at' with Geographical Place Names
page	XXIII-18	TEST A (answers not recorded)
page	XXIII-19	TEST B (answers not recorded)
page	XXIII-20	TEST C (answers not recorded)
page	XXIII-21	TEST D (answers not recorded)
page	XXIII-23	TEST E (not recorded)
page	XXIII-24	CLASSROOM ACTIVITY

UNIT XXIV

frames	(1-7)	The Tongue-Flap after a Consonant
	(8-24)	Infinitive Constructions with PRESENT TENSE
	(25-39)	Infinitive Constructions with 'RE' TENSE
	(40-47)	Formal REQUEST FORMS of Regular -*are* Verbs
	(48-53)	*l'italiano*, *l'inglese* vs. *italiano*, *inglese*
	(54-59)	Drills
	(60-64)	'Answering the Phone' - Utterances and Dialogs
page	XXIV-11	TEST A (answers not recorded)
page	XXIV-12	TEST B (answers not recorded)
page	XXIV-14	TEST C (answers not recorded)
page	XXIV-15	TEST D (answers not recorded)
page	XXIV-16	TEST E (not recorded)
page	XXIV-18	CLASSROOM ACTIVITY

UNIT XXV

frames	(1-13)	SMOOTH TRANSITION and SLACK Consonants; One Kind of TENSE Consonant
	(14-17)	More on Stress and Vowel Length
	(18-21)	TENSE Consonants and the Writing System

UNIT XXV (cont'd)

frames (22-25) A Second Kind of TENSE Consonant
(26-32) Intervocalic SLACK-TENSE Contrast within Words
(33-36) SLACK-TENSE Contrast before /L/ or /R/ within Words
(37-51) SLACK-TENSE Contrast within Breath Groups
(52-65) NUMBER in Genderables
(66-69) Masculine Plural for a Mixed Group
(70-73) 'Continuing a Phone Conversation' - Utterances and Dialogs
page XXV-13 TEST A (answers not recorded)
page XXV-14 TEST B (not recorded)
page XXV-15 TEST C (answers not recorded)
page XXV-16 TEST D (answers not recorded)
page XXV-18 TEST E (answers not recorded)
page XXV-19 TEST F (not recorded)
page XXV-21 TEST G (not recorded)
page XXV-22 CLASSROOM ACTIVITY

RECAPITULATION pp.

UNIT XXVI

frames (1-14) /Š/
(15-23) VERB CLASSES, PREFIXES and SYNCOPATED INFINITIVES
(24-45) Regular Class I Verbs in Present Tense -o/-a Forms
(46-50) Some Irregularities or Peculiarities of Class I Verbs
(51-56) Regular Class II Verbs in Present Tense -o/-e Forms
(57-68) Some Irregularities or Peculiarities of Class II Verbs

UNIT XXVI (cont'd)
frames (69-73) Regular Class III Verbs in Present Tense -*isco*/-*isce* Forms
(74-78) Some Irregularities or Peculiarities of Class III Verbs
(79-85) *io*
(86-89) *Lεi*
(90-92) *lεi* and *lui*
(93-94) 'it'
(95-96) *IO FORM* and *LEI FORM*
(97-101) Final Drills (including the new item *perchè*)
page XXVI-21 TEST A (answers not recorded)
page XXVI-22 TEST B (answers not recorded)
page XXVI-23 TEST C (answers not recorded)
page XXVI-24 TEST D (answers not recorded)
page XXVI-25 TEST E (answers not recorded)
page XXVI-26 TEST F (not recorded)
page XXVI-27 CLASSROOM ACTIVITY

UNIT XXVII
frames (1-8) /$\widehat{TS}$/
(9-16) /$\widehat{DS}$/
(17-31) The Letter *z*
(32-33) Review of Sound-Types to be Treated as Always TENSE
(34) /$\widehat{TS}$/ for /S/
(35) Review of Words with the Letter *z*
(36-46) Words in -*zione*
(47-56) Relationship between Certain Verbs, Words in -*zione* and Their English Cognates
(57-71) More on *uno*
(72-89) Cardinal Numerals through '20'; Adding and Subtracting

UNIT XXVII (cont'd)

page XXVII-17 TEST A (answers not recorded)
page XXVII-18 TEST B (answers not recorded)
page XXVII-19 TEST C (answers not recorded)
page XXVII-20 TEST D (not recorded)
page XXVII-21 TEST E (answers not recorded)
page XXVII-23 TEST F (answers not recorded)
page XXVII-24 TEST G (not recorded)
page XXVII-26 CLASSROOM ACTIVITY

UNIT XXVIII

frames (1-17) Syllabication in Spoken Italian and More on Vowel Length
(18-31) Syllabication in Written Italian
(32-38) Present Tense Verb-Ending -*iamo*
(39-45) The *i* Rule
(46-71) -*ch*- and -*gh*- before Certain Verb-Endings and in Plural Genderables
(72-75) More -*iamo* Verb Forms
(76-82) Present Tense Verb-Ending -*te*
(83-91) Present Tense Verb-Ending -*no*
(92-102) BASIC IDENTIFIERS
(103-107) NOI FORM, VOI FORM, LORO FORM
(108-111) Final Drills
page XXVIII-18 TEST A (not recorded)
page XXVIII-19 TEST B (not recorded)
page XXVIII-20 TEST C (not recorded)
page XXVIII-21 TEST D (answers not recorded)
page XXVIII-22 TEST E (answers not recorded)
page XXVIII-24 TEST F (not recorded)
page XXVIII-26 TEST G (not recorded)
page XXVIII-28 CLASSROOM ACTIVITY

UNIT XXIX

frames (1-14) ELISION
(15-38) APOCOPATION
(39-46) Drills on Elision and Apocopation
(47-63) GENDER-INTRINSIC and GENDER-EXTRINSIC WORDS
(64-80) Omission and Use of the Unit Marker
(81-112) Gender-Number Determinants and Gender-Number Agreement
(113-117) Masculine in the Singular and Feminine in the Plural
page XXIX-20 TEST A (not recorded)
page XXIX-21 TEST B (not recorded)
page XXIX-22 TEST C (answers not recorded)
page XXIX-23 TEST D (answers not recorded)
page XXIX-24 TEST E (not recorded)
page XXIX-25 TEST F (not recorded)
page XXIX-27 TEST G (not recorded)
page XXIX-28 TEST H (answers not recorded)
page XXIX-29 TEST I (not recorded)
page XXIX-30 CLASSROOM ACTIVITY

UNIT XXX

frames (1-9) Consonants Brought Together in Breath Groups
(10-26) Vowels Brought Together in Breath Groups
(27-46) Forms of Address
(47-56) TU FORM
(57-61) PRESENT TENSE TU FORM versus LEI REQUEST FORM
(62-65) More on BASIC IDENTIFIERS
(66-80) VERB GOVERNOR
(81-89) DIRECT OBJECT OF THE VERB
page XXX-13 TEST A (answers not recorded)

UNIT XXX (cont'd)

page XXX-14 TEST B (not recorded)
page XXX-15 TEST C (answers not recorded)
page XXX-17 TEST D (not recorded)
page XXX-18 TEST E (not recorded)
page XXX-19 TEST F (not recorded)
page XXX-20 TEST G (answers not recorded)
page XXX-21 CLASSROOM ACTIVITY

RECAPITULATION pp.

PRELIMINARY UNIT A

WHAT IS ITALIAN?

1. A language has been referred to as 'organized noise.' The sounds that one hears in a given language are organized. They form a system.

2. In some languages you may frequently hear certain types of sounds not normally heard in other languages.

Listen to the following English word, which we will call word 'a'.

(a) (a)

3. None of the sounds you just heard in word 'a' are normally heard in Italian! Listen again.

(a) (a)

4. Listen to the following English word, which we will call word 'b'.

(b) (b)

*5. Would you say that the first sound heard in word 'b' is normally heard in Italian? Listen again.

(b) (b)

6. Here is another English word, word 'c'. Listen.

(c) (c)

7. None of the sounds you just heard in word 'c' are normally heard in Italian! Listen again.

(c) (c)

8. Listen to the following English word, word 'd'.

(d) (d)

*9. Would you say that any of the sounds heard in word 'd' are normally heard in Italian? Listen again.

(d) (d)

*10. In learning Italian, will you have to try to avoid making certain sounds?

* * * * *

11. In studying a foreign language, you will often find that some sounds familiar to you in English or some other language that you know will appear in unfamiliar positions in Italian words.

12. For instance, here is an English word, word 'e'. Listen.
(e) (e)

13. Word 'e' begins with a type of sound that we will call, for the time being, the 's' sound.

14. Listen to the following English word, word 'f'.
(f) (f)

15. Word 'f' begins with a sound-type that we will call, for the time being, the 'l' sound.

16. Sounds that are very similar, if not identical, to the 's' sound and 'l' sound exist in Italian.

17. In English, many words begin with the 's' sound followed by the 'l' sound: for example, the words 'slow', 'sleep', 'sleigh', 'sly'.

18. An Italian who does not speak English, however, is likely to imitate these four English words as follows:
( ) ( ) ( ) ( )

*19. Is the Italian pronouncing these words with an initial 's' sound followed by an 'l' sound? Listen again.
( ) ( ) ( ) ( )

20. Whereas it is normal in English to begin words with the 's' sound followed by the 'l' sound, this is not normal in Italian.

*21. Would you say that the Italian combination that replaces the English is normal at the beginning of words in English? Listen again to the Italian pronunciation.
( ) ( ) ( ) ( )

*22. Does the 's' sound (or something very similar to it) exist at all in Italian?

*23. Does the 'l' sound (or something very similar to it) exist at all in Italian?

*24. Would you say that the 's' sound followed by the 'l' sound normally occurs at the beginning of words in Italian?

*25. In learning Italian, will you sometimes have to try to avoid making certain sound combinations?

*26. In learning Italian, will you sometimes have to make certain sounds and sound combinations that are not normal for English?

* * * * *

27. The 'sound system' of a language is called its PHONOLOGY.

28. One may wish to study the PHONOLOGY of a language, just as one may wish to study the VOCABULARY of a language, that is, the 'words' that exist in a given language.

*29. Complete the following statement:

Two areas of study of a language might be __________ and __________.

30. A third area of study of a language might consist of the way in which words come together to form phrases and sentences. This area is called the GRAMMAR of a language.

*31. Complete the following statement:

The speech of a given community may be analyzed in terms of:

(1) PHONOLOGY, (2) VOCABULARY, and (3) __________.

* * * * *

32. When two speech communities share basic features of phonology, vocabulary, and grammar, we say that the speech-types of the two communities are 'related'. Another term for RELATED SPEECH TYPES is DIALECTS.

33. In this sense, then, with reference to the United States, one may speak of the Chicago dialect of American English, the metropolitan New York dialect of American English, etc.

34. On a larger scale, one may also speak of British English and American English as being two dialects of 'English.'

*35. Would you call a type of speech that is characteristic of Philadelphia, Pennsylvania a DIALECT of American English?

*36. And a type of speech that is characteristic of Boston, Massachusetts?

*37. And a type of speech that is characteristic of Charleston, South Carolina?

38. In Italy, the geographical area we are here concerned with, there exist many RELATED SPEECH TYPES that have developed from one common stock, traditionally called VULGAR LATIN.

39. The term VULGAR LATIN refers to a popular or colloquial form of Latin, spoken at the time of the Roman Empire.

40. The related speech-types existing in Italy are so varied that a Venetian and a Roman, a Tuscan and a Sicilian, or any two speakers of different regional dialects often cannot understand each other if each speaks his own dialect.

41. In a sense, the situation is similar to one in which a London Cockney, a Maine farmer, and a Scottish shepherd might try to communicate with one another. They would find it very difficult to communicate if each used his own, individual brand of English.

42. Because dialects like Venetian, Roman, Milanese, and Neapolitan are spoken in the geographical area called 'Italy,' and because of the basic relationship between them, linguists refer to them as ITALIAN, whether they are considering them as individual dialects or as a whole.

43. Thus, the term ITALIAN may refer to many different dialects, individually considered, or to the sum total of all such dialects.

* * * * *

44. The linguistic distinction between a LANGUAGE and a DIALECT may be compared to the distinction that exists in spectrology between a so-called PRIMARY COLOR and a SHADE.

45. The concept *red*, for example, embraces many shades, such as *rose*, *ruby*, and *scarlet*, but all may be referred to as 'red', the cover-all term for this group of closely related color-types.

46. As a PRIMARY COLOR represents a set of COLOR SHADES, each of which may be referred to by the name of the PRIMARY COLOR, so a LANGUAGE then represents a set of DIALECTS, each of which may be referred to by the name of the LANGUAGE.

47. If a COLOR SHADE (such as *scarlet* or *rose*) is one form of a PRIMARY COLOR (such as *red*), a DIALECT (such as *Florentine* or *Neapolitan*) is one form of a LANGUAGE (such as *Italian*).

*48. Complete the following statement:

> The term COLOR SHADE has meaning only when opposed to the term PRIMARY COLOR ; the term DIALECT has meaning only when opposed to the term ____________.

*49. Is the shade of *scarlet* more *red* than another shade of red such as *rose*?

*50. Is the *Florentine dialect* more *Italian* than another Italian dialect, such as *Neapolitan* or *Venetian*?

*51. Are *scarlet* and *rose* two forms of *red*?

*52. Are *Florentine* and *Neapolitan* two forms of *Italian*?

*53. Is the shade of *rose* ever referred to as 'red'?

*54. May the *Neapolitan dialect* ever be referred to as 'Italian'?

* * * * *

55. In the 14th century many Italian writers wrote in a style which was characteristic of their own dialect. One such writer was Dante Alighieri, born in Florence in the region of Tuscany.

*56. What was Dante Alighieri's dialect of Italian?

57. The works of Dante gained such prestige that his style was imitated by other writers of his day. Consequently, his dialect, Tuscan, gradually came to be a model of speech and writing for many Italians.

58. Throughout the centuries, great writers, university professors, and other learned Italians have agreed to use Tuscan as the basis for a kind of Italian that has come to be 'idealized' by many. This type of Italian, that one has attempted to teach in schools and which is represented in traditional grammar texts, will be referred to here as IDEALIZED STANDARD ITALIAN, or ISI.

*59. On which Italian dialect is ISI based?

*60. Is the kind of Italian that has generally been taught in schools based on Tuscan?

61. While based on the Tuscan dialect, ISI is not wholly Tuscan. Throughout the centuries the Tuscan dialect, as well as the other Italian dialects, has undergone certain changes in matters of phonology, vocabulary, and grammar. These changes have not all been incorporated in ISI. On the other hand, ISI contains certain features of phonology, vocabulary, and grammar which belong to Italian dialects other than Tuscan.

*62. Is ISI wholly Tuscan?

*63. Are all the features of Tuscan found in ISI?

*64. Does ISI contain non-Tuscan features?

*65. Have other Italian dialects contributed to what is found in ISI?

66. With the unification of Italy in 1861 and the rise in prestige of the new capital, Rome, in 1870, the idealized speech of the 'cultured Roman' has increasingly constituted a rival to Tuscan as the basis for ISI. A certain amount of controversy has thus arisen pertaining to the acceptability in ISI of certain linguistic features, the source of which is either Florence or Rome.

*67. Is ISI based primarily on the Roman dialect?

*68. Which Italian dialect still forms the basis for ISI?

*69. Are features of the Roman dialect of any importance in ISI?

70. If one considers ISI, however, as an ideal speech-type approached more closely and more often by some Italian speakers than by others, one cannot deny that in practice nowhere is this ideal achieved with absolute exactness.

*71. May ISI then be said to have any real native speakers?

* * * * *

72. Italians striving to speak ISI will naturally pronounce ISI differently according to their regional dialects. These various pronunciations, together with regional features of vocabulary and grammar that may appear in the speech of Italians, in reality constitute different types of speech.

73. Some of these Italian speech-types are accepted as 'standard' by most educated speakers of Italian; others are not so accepted. The accepted types constitute what is here referred to as PRACTICAL STANDARD ITALIAN, or PSI.

*74. Which is only an 'ideal,' ISI or PSI?

*75. Which, on the other hand, is 'real,' ISI or PSI?

*76. You would expect an educated Italian, then, to speak which of the two -- ISI or PSI?

*77. What would you expect two educated Italians from different parts of Italy to use in speaking with each other?

*78. Will the pronunciation of these two Italians be exactly the same?

*79. Will all the vocabulary and grammar used by these two Italians be necessarily identical?

*80. Consequently, would you call PSI (a) one dialect or (b) various kinds of speech?

* * * * *

*81. Is PSI accepted as 'standard' by most educated speakers of Italian?

*82. If ISI and PSI are standard forms of Italian, would it be appropriate to refer to any other kind of Italian speech as NON-STANDARD ITALIAN or NSI?

*83. Are there any native speakers of ISI?

*84. Are there any native speakers of PSI?

*85. Are there any native speakers of NSI?

86. Many Italians grow up speaking two forms of Italian - one classifiable as PSI, and the other classifiable as NSI.

87. Thus, although a person from Genoa and a person from Bologna, for example, might have difficulty communicating with each other in their individual brands of NSI, they can easily communicate by using PSI.

* * * * *

88. Italian speakers, like speakers of other languages, are often worried about whether a certain linguistic feature is 'good' or 'bad', 'correct' or 'incorrect'. Since such terms are value judgments that mean different things to different people, it is probably more practical in language discussions to replace them with the terms IDEALIZED STANDARD ITALIAN, PRACTICAL STANDARD ITALIAN, and NON-STANDARD ITALIAN.

89. A linguistic item may be perfectly 'correct' or 'appropriate' in NSI, but 'incorrect' or 'inappropriate' in PSI; also, something may be 'correct' in PSI, but not in NSI.

90. Instead of the threefold distinction of ISI, PSI and NSI, many Italian speakers make only a twofold distinction. For them, ISI and PSI are indiscriminately referred to by such terms as STANDARD ITALIAN, ITALIAN, or LA LINGUA; NSI they call NON-ITALIAN or DIALECTS.

91. The preceding exercises have attempted to show that every Italian speaks one or more 'brands' or 'dialects' of Italian. Some of these 'dialects' are 'standard,' whereas others are 'non-standard.'

92. This course will try to teach the type of Italian referred to here as ISI, but only when the latter does not differ markedly from PSI. In other words, anything in ISI that represents only something idealized, but not actually said in everyday Italian speech, may be given for students' information, but what students are expected to learn is what Italians actually say!

TEST (not recorded)

1) Are there any native speakers of ISI?

2) Is ISI based upon any one Italian dialect?

3) On which dialect?

4) Is ISI identical to Tuscan?

5) Are there any native speakers of PSI?

6) Is ISI identical to PSI?

7) Does PSI contain regional variants?

8) Are there any native speakers of NSI?

9) Can one be a native speaker of PSI and a native speaker of NSI at the same time?

10) As used in this unit, does the term 'dialect' refer to a corrupted version of a 'language'?

11) Is 'Milanese' a dialect of Italian?

12) Is 'Tuscan' a dialect of Italian?

13) Do Italians speak different dialects?

14) Might one dialect be incomprehensible to the speaker of another dialect?

15) May the term 'Italian' refer to a dialect such as Neapolitan or Sicilian?

16) In an environment in which people speak only NSI, would it be 'correct' for a speaker of NSI to speak PSI?

17) In such an environment, what would be the 'correct' form of speech - ISI, PSI or NSI?

18) Is ISI more 'Italian' than NSI?

19) Is PSI more 'Italian' than NSI?

20) For students who plan to deal with Italians of varied social levels, what is it most advisable that they learn -- ISI, PSI or NSI?

CHECK ANSWERS WITH YOUR INSTRUCTOR.

PRELIMINARY UNIT B

SOUNDS OR LETTERS?

1. Here are two English words. Listen.
die tie

*2. In their written form these two words differ. Is this difference found in the first letter, the second letter, or the third letter?

*3. In their spoken form, are these two words pronounced exactly the same?

*4. If letters may be said to represent sounds, do the letters d and t in these two words represent different sounds?

5. Now you will hear an English sentence. Listen carefully.

____

*6. What is the second word in the sentence you just heard? Listen again.

____

7. In everyday American English speech the word spelled m-e-d-a-l and the word spelled m-e-t-a-l may both represent something that sounds the same ---____________.

*8. Of course, if one wants to give these two words a reading pronunciation, one may say /med'l/ for the first and /met'l/ for the second, but is this reading pronunciation always maintained in normal, everyday American English?

*9. Is it true then that the letters d and t may sometimes represent the same type of sound?

10. Let us for a moment stop and think about this "same" type of sound heard in the pronunciation of both the word spelled m-e-d-a-l and the word spelled m-e-t-a-l. Listen again to what could be either word: ____________.

*11. Does this last pronunciation contain what is often called a 'd-sound' or a 't-sound' as in the reading pronunciations /med'l/ and /met'l/ respectively?

*12. Would it be consistent to call the particular sound in question either a 'd-sound' or a 't-sound' when it differs from what is often called a 'd-sound' or a 't-sound' as in the reading pronunciations /med'l/ and /met'l/?

13. Terms like the 'd-sound' or the 't-sound' may mean different things to different people, and in order to avoid confusion it is important that one be consistent in one's use of such terms.

* * * * *

14. Listen to the following five English words:
nation nature soften tie waiting

*15. In their written form all of these words have one letter in common. What is it?

*16. In their spoken form, however, do all of these words have any one sound in common? Listen again.
nation nature soften tie waiting

*17. In these five words, does the letter t represent the same sound?

*18. As a matter of fact, does it represent any sound at all in the word soften?

19. Now listen to the following seven English words:
lose off old one son woman work

*20. In their written form all of these words have one letter in common. What is it?

*21. In their spoken form, however, do all of these words have any one sound in common? Listen again.
lose off old one son woman work

*22. In these seven words, does the letter o represent the same sound?

*23. People sometimes use the term 'the o-sound' to refer to:

a) the type of sound heard in the name of the letter, i.e., the sound /ow/,

or

b) the type of sound represented by the letter o in a given word, such as in the word off.

Are these two uses of the term the same?

*24. Similarly, people sometimes use the term 'the t-sound' to refer to:

a) the first sound-type heard in the word tie, for instance,

or

b) the sound-type represented by the letter t in any given word, such as in the word nature.

Are these two uses of the term the same?

*25. In view of the preceding observations, is it immediately clear what one means when one uses terms like 'the o-sound' or 'the t-sound'?

*26. Isn't it even more confusing when one uses terms like 'the o' or 'the t,' since it is not at all clear as to whether one is referring to a letter or a type of sound?

* * * * *

*27. Which of the following two may be articulated and heard:
a) a sound b) a letter?

*28. Is a symbol used in writing or printing to represent speech sounds a sound or a letter?

29. The emphasis on spelling in the English-speaking world has caused many people to confuse speech and writing, or sounds and letters, and many people find it difficult to think of sounds as existing separately from letters.

30. However, sounds do exist separately from letters, and as a matter of fact, writing came into existence only after human speech was already completely developed.

31. Writing is a system of representing speech sounds, but it is an arbitrary system, and often an inadequate one.

32. If, as we saw in frame No. 15, a letter like t can stand for at least five different types of sounds in English, and, as we saw in frame No. 20, a letter like o can stand for at least seven different types of sounds in English, it should not be surprising to find that in another language familiar letters like t or o may represent even other types of sounds.

*33. Is it possible then, that in a language like Italian a type of sound similar (if not identical) to the one represented by the letter d in the English word medal or by the letter t in the English word metal may be represented by a letter other than d or t?

*34. Is it possible that such a letter might even be the letter r?

* * * * *

35. Statement (a), which follows, has sometimes been used to mean statement (b).

a) "The t in the word soften is silent."
b) "The letter t in the word soften represents no sound."

*36. In statement (a) what is meant by 'the t,' a sound or a letter?

*37. If the term 'silent' is a term that pertains to the field of speech, and letters pertain to the field of writing or printing, is not a confusion reflected here between speech on the one hand, and writing and printing on the other?

*38. Is a letter ever 'noisy' (i.e., does a letter ever 'make a sound')?

*39. Do letters 'make' sounds or do they 'represent' certain types of sounds?

*40. Supply the missing words in the following statement:
"The _____ t in the word soften _______ no sound."

* * * * *

41. Examine statement (c) which follows:
The letter t in nature is pronounced like ch.

*42. Which are produced vocally, letters or sounds?

*43. Can a letter be 'pronounced' then, in the sense of 'produced vocally'?

*44. Let us examine what is meant by ch in statement (c). Is it the sound-type represented by the symbol ch in the word chemistry, for example?

*45. Is it the sound-type represented by the symbol ch in the word chef?

*46. Is it the sound-type represented by the symbol ch in the word cherry?

*47. The following statement is more linguistically accurate than statement (c). Fill in the missing items.
"The letter t in the word nature ________ the sound-type represented by the symbol ___ in the word cherry, for example."

* * * * *

48. Examine statement (d) which follows
"The 'o-sound' is sometimes written ew, as in sew."

*49. Is the term 'the o-sound' ever ambiguous?

*50. Which of the following are used in writing or printing -- letters or sounds?

*51. What is 'written' then, a sound or a letter?

*52. The following statement is more linguistically accurate than statement (d). Fill in the missing items.
"The _____ -type represented by the letter o in the word old, for example, is sometimes ___________ by the letters __, as in sew."

* * * * *

53. Examine statement (e) which follows:
"The o in lose sounds like oo."

54. A general term like 'the o' is ambiguous. One might be referring to the letter o, or to a type of sound (see frame no. 26).

*55. If one is referring to a type of sound, would it not be better to clarify and say 'the sound-type represented by the letter o'?

*56. If one means 'the letter o,' is it linguistically accurate to say that a letter 'sounds' like something?

*57. Do letters make sounds?

*58. Let us examine what is meant by oo in statement (e). Is it the sound-type represented by the symbol oo in the word flood, for example?

*59. Is it the sound-type represented by the symbol oo in the word brooch?

*60. Is it the sound-type represented by the symbol oo in the word foot?

*61. Is it the sound-type represented by the symbol oo in the word food?

*62. The following is a more linguistically accurate statement than statement (e). Fill in the missing items.
"The __________ o in the word lose represents a __________-type which is represented by the symbol __ in the word food, for example."

*63. The following is another statement which is more linguistically accurate than statement (e). Fill in the missing items.
"The _______-type represented by the __________ o in the word lose is the same as the __________-type represented by the symbol __ in the word food, for example."

SUMMARY

In this unit we have seen that:

1) one letter may represent two or more different sound-types.

examples:

the letter t in: nation, nature, tie, waiting
the letter o in: lose, off, old, one, son, woman, work

2) a letter sometimes represents no sound.

example:

the letter t in soften.

3) two or more different letters or symbols may represent only one sound-type.

example:

the letter t in nature, the letter c in cello, and the symbol ch in cherry all represent the same sound-type.

TEST (not recorded)

(supply the missing words)

Main conclusions reached in this unit:

1) In speaking about languages, sounds and letters should not be confused; ________ pertain to the spoken language, and ___________ pertain to the writing system of a language.

N.B. This course will try to differentiate between letters of the alphabet and sounds or sound-types by using the terms LETTER, SOUND or SOUND-TYPE.

2) Writing systems are an arbitrary means of representing _____________ in a given language.

3) The writing systems of two languages may use the same letters of the alphabet, but the use of identical letters does not mean that the types of sounds represented are necessarily ______________.

4) If we are to talk about ________-types it is essential that we agree on the names we use to refer to them.

NOTE: In order to avoid confusion, these units will usually refer to Italian sound-types by a capitalized symbol between slanted lines. For example, /D/.

CHECK ANSWERS WITH YOUR INSTRUCTOR.

PRELIMINARY UNIT C

SOUNDS AND SOUND-CLASSES

1. If the English exclamation 'Oh!' were pronounced hundreds of times by the same speaker, it could be shown that no two utterances of 'Oh!' are exactly alike. However, it would be possible to arrive at certain average characteristics of the utterances, and a certain range of definable differences could be established. One might observe that the mouth could have varying degrees of roundness or openness for 'Oh!' and that this range of variation is different for the exclamation 'Aw!' for example.

2. Many types of variation that exist in a language are not usually heard by the average person.

3. Listen to the following series of SOUNDS:
   ( ) ( ) ( ) ( ) ( ) ( ) ( )

4. To the speaker of Standard Italian all these sounds are normally classified as the 'same sound.' Listen again.
   ( ) ( ) ( ) ( ) ( ) ( ) ( )

5. Here is another series of SOUNDS. Listen carefully.
   ( ) ( ) ( ) ( ) ( ) ( ) ( )

6. To the speaker of Standard Italian all these sounds are normally classified as the 'same sound.' Listen again.
   ( ) ( ) ( ) ( ) ( ) ( ) ( )

7. In a given language, speakers are able to communicate because they somehow classify sounds as being 'the same' or 'different.'

8. When sounds are heard or classified as 'the same' in a given language, we may say that we are dealing with a SOUND-CLASS.

9. For practical purposes, sounds may be said to belong to the same SOUND-CLASS when they cause no difference between the meanings of words in the language.

10. In English, the word spelled b-i-t may represent different pronunciations (especially of the last sound), but the meaning of the word does not change along with the pronunciation. Three different pronunciations are:
(a) (b) (c)

*11. Since the meaning remains constant, what may we say that the last sound heard in each of these three pronunciations belongs to?

12. On the other hand, the English words house (as in: 'This is our house.') and house (as in 'We don't house them.') differ both in pronunciation and in meaning.

*13. Since the meaning is different, does the last sound heard in each of these two words belong to the same sound-class or to different sound-classes?

14. A sound-class such as the two described in frame No. 12 will be called a DISTINCTIVE SOUND-TYPE.

*15. Is a DISTINCTIVE SOUND-TYPE a letter?

*16. Is a DISTINCTIVE SOUND-TYPE a sound?

*17. Is a DISTINCTIVE SOUND-TYPE a class of sounds?

*18. Complete the following statement:
"A DISTINCTIVE SOUND-TYPE is not a sound, but a
__________________________."

*19. Since the establishing of SOUND-CLASSES or DISTINCTIVE SOUND-TYPES depends upon the meanings of the words in a given language, is it possible then that two sound-types may be classified as belonging to one SOUND-CLASS in one language but that the same two sound-types may be classified as belonging to two different SOUND-CLASSES in another language?

*20. May a DISTINCTIVE SOUND-TYPE be established without reference to a given language?

*21. Does the study of a foreign language involve distinguishing the DISTINCTIVE SOUND-TYPES of the language?

*22. Does distinguishing the DISTINCTIVE SOUND-TYPES of a given language involve hearing and classifying sounds the way the native speaker of that language does?

23. It is customary to write symbols for DISTINCTIVE SOUND-TYPES between slanted lines, and to say, for instance, that the English /k/ consists of the initial sound-types heard in words like:

key coo quit

24. The range of variation possible for the sound-types belonging to any one class may be large or small. For most of the DISTINCTIVE SOUND-TYPES that exist in ISI (Idealized Standard Italian) the range is very small.

* * * * *

25. You will now hear the English exclamation 'Ah!' pronounced twice. Repeat after each utterance.

( ) ( )

26. Now you will hear the English exclamation 'Ee!' pronounced twice. Repeat after each utterance.

( ) ( )

27. Now we will try going from 'Ah!' to 'Ee!' As you do so, you should feel the front part of your tongue move forward and upward in your mouth. Repeat after each utterance, and notice that the air passes freely out of the mouth.

( ) ( )

28. Now you will hear a sound that we make when we want someone to be quiet. Listen and repeat.

( ) ( )

29. Notice that for this type of sound the front part of the tongue is in a raised position against the roof of the mouth, and air passes through the constricted opening. Listen and repeat again.

( ) ( )

30. Whenever the air does not pass freely out of the mouth for a sound, but encounters an obstruction or a constriction of some sort, we may say that we are dealing with a CONSONANT sound.

*31. The sound-type represented by 'Sh!' in English then, is what kind of sound?

*32. Is the sound heard in the exclamation 'Ah!' a CONSONANT sound?

*33. Is the sound heard in the exclamation 'Ee!' a CONSONANT sound?

*34. In the English word see is the first sound a CONSONANT sound?

* * * * *

35. The following is a sequence of two non-consonant sounds. Listen.
( )

36. The sequence you have just heard constitutes two pulse beats, or two SYLLABLES.

37. You will now hear a sequence with three pulse beats, or three SYLLABLES.
( )

*38. How many syllables do you hear in the following sequence?
( )

*39. How many do you hear in the following?
( )

40. A non-consonant sound that constitutes one pulse-beat or syllable is called a VOWEL.

*41. Is the following sound a VOWEL or a CONSONANT?
( )

*42. What about the following?
( )

*43. And the following?
( )

*44. How many vowels do you hear in the following utterance?
( )

*45. If there were two vowels, how many syllables were there?

* * * * *

46. Now listen to something a little different that sounds something like this two-vowel sequence.
( )

*47. How many syllables did you hear?

48. In this last utterance, two sounds were present, but only one syllable.

49. What you heard was a vowel sound -/A/- preceded by another sound.

50. This other sound does not constitute a syllable by itself, but has to be pronounced along with a vowel.

*51. If so, is it a VOWEL?

52. This sound, that is something like a vowel but that does not constitute a syllable may be referred to as a SEMIVOWEL. It will be represented in these units as /Y/.

53. Listen again to the difference between (a) a two-vowel sequence, and (b) a sequence consisting of semivowel + vowel.
(a) (b)

*54. What do you hear in the following --(a) a two-vowel sequence or (b) a sequence consisting of semivowel + vowel?
( )

*55. What do you hear now?
( )

*56. And now?
( )

*57. And now?
( )

*58. And now?
( )

*59. And now?
( )

*60. And now?
( )

*61. And now?
( )

62. A semivowel does not always appear before a vowel. It may occur after a vowel. Listen.
( )

63. What you have just heard is a vowel sound -/O/- followed by /Y/. Notice that there is only one syllable. Listen again.
( )

*64. What do you hear in the following --(a) a two-vowel sequence or (b) a sequence consisting of vowel + semivowel?
( )

*65. What do you hear now?
( )

*66. And now?
( )

*67. And now?
( )

*68. And now?
( )

*69. And now?
( )

*70. And now?
( )

* * * * *

71. Now listen to the vowel /A/ following another important semivowel.
( )

72. Here is this same semivowel before another vowel sound.
( )

*73. The following begins with a semivowel. Is it the semivowel of frames No. 46 through No. 70 or not?
( )

*74. Does the following begin with the /Y/ or this new semivowel which we will represent here as /W/?
( )

*75. What about the next utterance?
( )

76. Now you will hear the vowel /A/ followed by the /W/ semivowel. Listen.
( )

*77. The following ends with a semivowel. Is it the /Y/ semivowel or the /W/ semivowel?
( )

*78. Does the following end with the /Y/ semivowel or the /W/ semivowel?
( )

*79. What about the next utterance?
( )

*80. And the next one?
( )

* * * * *

81. The three categories of sound-types that we have been discussing --i.e., consonants, vowels, and semivowels-- are all important in Italian.

A CONSONANT is a sound-type characterized by an obstruction or a constriction of the flow of air. Example : English /k/.

A VOWEL is a non-consonant (i.e., no obstruction or constriction of the flow of air) sound-type that constitutes one pulse-beat or syllable. EXAMPLE: Italian /A/.

A SEMIVOWEL is a sound-type similar to a vowel, but not constituting a syllable. Example: Italian /Y/.

83. It is convenient to say that in Standard Italian there are 30 distinctive sound-types -- 21 consonants, 7 vowels, and 2 semivowels.

TEST A (Answers not recorded)

1) Complete the following statement:
"The letter k in the English words key and ski represents only one ____________."

2) Complete the following statement:
"The letter t in the English word spelled b-i-t represents at least three different sounds (as in the pronunciations (1) (2) (3), but only one _________."

3) Do the underlined portions of each of the following English words represent the same sound-type?
chef fascistic nation ocean shell sure

4) Do the underlined portions of each of the following English words represent the same sound-type?
has jazz

5) Does the letter s represent the same distinctive sound-type in the following two English words?
as us

6) Does the symbol gh represent the same distinctive sound-type in the following six English words?
ghetto though cough hiccough jughead ought

CHECK ANSWERS WITH YOUR INSTRUCTOR.

TEST E (not recorded)

Match the terms on the left with the definitions on the right.

(1) consonant

(2) letter

(3) semivowel

(4) sound

(5) sound-class

(6) syllable

(7) vowel

(a) a group of sounds that are heard or classified as 'the same' in a given language, and that make no difference between the meanings of the words in a given language.

(b) a non-consonant sound that constitutes one pulse-beat.

(c) a pulse-beat.

(d) a sound made with some obstruction or constriction of the flow of air.

(e) a sound somewhat like a vowel, but not constituting a pulse-beat.

(f) a symbol used in writing or printing to represent speech sounds.

(g) something that may be articulated and heard.

CHECK ANSWERS WITH YOUR INSTRUCTOR.

PRELIMINARY UNIT D

STRESS

1. In the preceding unit we talked about pulse beats, or syllables.

2. The following utterance constitutes one syllable.
( )

3. The following constitutes two syllables.
( )

*4. How many syllables does the following English word constitute?
(give)

*5. How many syllables are in the following English word?
(giving)

*6. The English sentence Give me two books contains four words. How many syllables does it contain?

7. Depending upon the context, the sequence give + me + two + books may be pronounced in different ways, making one syllable more prominent than all the others.

8. Here is one context. The two underlined items show what is being contrasted.
context No. 1: "Don't show me two books; give me two books."

9. Of the last four words in this context, the word give is pronounced somewhat more loudly than the rest. The item give is thus said to be STRESSED, and the other three words are referred to as UNSTRESSED.

10 Here is another context, with the underlined items again indicating what is being contrasted.
context No. 2: "Don't give him two books; give me two books."

*11. Of the last four words in context No. 2, which is the STRESSED item?

12. Here is another context, and another contrast.
context No. 3: "Don't give me *one* book; give me *two* books."

*13. Of the last four words in context No. 3, which is the STRESSED item?

14. Here is context No. 4.
context No. 4: "Don't give me two *newspapers*, give me two *books*."

*15. Of the last four words in context No. 4, which is the STRESSED item?

16. The STRESS feature that we have just examined is important. The phrase '*give* me' in context No. 1 does not imply the same thing (and hence does not mean the same thing) as the phrase 'give *me*' in context No. 2.

*17. Does the phrase '*two* books' in context No. 3 imply the same thing as the phrase 'two *books*' in context No. 4?

*18. Does the phrase '*two* books' then mean the same thing as the phrase 'two *books*?'

19. Although the stress feature that we have been examining is important in English, it is even more important in Italian, where very often the wrong stress on an *individual word* may change the meaning of the word.

20. Listen to the following Italian utterance. It is the word for 'salts.' You will hear it three times.
( ) ( ) ( )

*21. How many syllables does the word contain?
( )

*22. Which syllable is stressed, the first or the second?
( )

23. Now here is a similar utterance. This word does *not* stand for 'salts,' but expresses the idea 'it went up.' Listen closely.
( ) ( ) ( )

*24. How many syllables does the word contain?
( )

*25. Which syllable is stressed, the first or the second?
( )

*26. As far as stress is concerned, then, is the Italian word for 'salts' stressed like 'two books' or 'two books'? Listen again.
( ) ( ) ( )

*27. And what about the Italian word for 'it went up' --- is it stressed like 'two books' or 'two books'? Listen.
( ) ( ) ( )

TEST (answers not recorded)

A. You will hear some English words, each said twice. Write in column I those words that are stressed like 'two books'; write in column II those that are stressed like 'two books.'

	I 'two books'	II 'two books'
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		
13.		
14.		
15.		
16.		
17.		
18.		
19.		
20.		
21.		
22.		

B. Now you will hear some Italian words, each said twice. Some will be stressed on the first syllable (like 'two books') and some stressed on the second syllable (like 'two books'). As you hear each word, put a '1' or a '2', according to whether the word you hear is stressed on the first syllable or on the second.

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.
15.
16.
17.
18.
19.
20.

C. You will hear some three-syllable English words, each said twice. As you hear them, write in column I those that are stressed like 'give me two'; write in column II those that are stressed like 'give me two'; write in column III those that are stressed like 'give me two.'

	I 'give me two'	II 'give me two'	III 'give me two'
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			

D. Now you will hear some Italian words, each said twice. Some will be stressed on the first syllable (like 'give me two'), some stressed on the second syllable (like 'give me two'), and some stressed on the third syllable (like 'give me two'). As you hear each word, write '1,' '2' or '3', according to whether the word you hear is stressed on the first, the second or the third syllable.

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.
15.
16.
17.
18.
19.
20.
21.
22.
23.
24.
25.
26.
27.
28.
29.
30.
31.
32.
33.
34.
35.
36.
37.
38.
39.
40.

E. You will hear some four-syllable English words, each said twice. As you hear them, write in column I those that are stressed like '*give* me two books'; write in column II those that are stressed like 'give *me* two books'; write in column III those that are stressed like 'give me *two* books'; write in column IV those that are stressed like 'give me two *books*.'

	I	II	III	IV
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				
11.				
12.				
13.				
14.				
15.				
16.				
17.				

F. Now you will hear some Italian items, each said twice. Some will be stressed on the first syllable (like '*give* me two books'), some stressed on the second syllable (like 'give *me* two books'), some stressed on the third syllable (like 'give me *two* books'), and some stressed on the fourth syllable (like 'give me two *books*'). As you hear each item, write '1,' '2,' '3' or '4,' according to whether the item you hear is stressed on the first, the second, the third or the fourth syllable.

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.
15.
16.
17.
18.
19.
20.
21.
22.
23.
24.
25.
26.
27.
28.
29.
30.
31.
32.
33.
34.
35.
36.
37.
38.
39.
40.

CHECK ANSWERS WITH YOUR INSTRUCTOR.

UNIT I

1. Listen to the following Italian vowel, which we will call vowel No. 1.
   ( ) ( )

2. Here is an English vowel.
   ( ) ( )

3. Here is Italian vowel No. 1 followed by the English.
   (1) ( ) (1) ( )

*4. Which is the Italian vowel, x or y?
   (x) (y) (x) (y)

5. Here is another English vowel.
   ( ) ( )

6. Here is Italian vowel No. 1 followed by the English.
   (1) ( ) (1) ( )

*7. Which is the Italian vowel, x or y?
   (x) (y) (x) (y)

8. Here is another English vowel.
   ( ) ( )

9. Here is Italian vowel No. 1 followed by the English.
   (1) ( ) (1) ( )

*10. Are both of these Italian vowel No. 1?
   ( ) ( ) ( ) ( )

*11. Are both of these Italian vowel No. 1?
   ( ) ( ) ( ) ( )

*12. Are both of these Italian vowel No. 1?
   ( ) ( ) ( ) ( )

*13. Which is Italian, x, y or z?
   (x) (y) (z) (x) (y) (z)

*14. Which is it now, x, y or z?
   (x) (y) (z) (x) (y) (z)

*15. Which is it now, x, y or z?
(x) (y) (z) (x) (y) (z)

*16. Are these three all Italian vowel No. 1?
( ) ( ) ( ) ( ) ( ) ( )

*17. Are these three all Italian vowel No. 1?
( ) ( ) ( ) ( ) ( ) ( )

*18. Does the following syllable contain vowel No. 1?
( ) ( )

*19. Does the following syllable contain vowel No. 1?
( ) ( )

*20. Does the following?
( ) ( )

*21. What about this one?
( ) ( )

*22. Is the following Italian vowel No. 1?
( ) ( )

23. So far, vowel No. 1 has been presented as a rather short, 'clipped' sound. A longer version of vowel No. 1 would be the following.
( ) ( )

24. This is the short vowel No. 1 followed by the long vowel No. 1.
( ) ( ) ( ) ( )

*25. Which is the short vowel, x or y?
(x) (y) (x) (y)

*26. Are the following three all short?
( ) ( ) ( ) ( ) ( ) ( )

*27. Are these three all short?
( ) ( ) ( ) ( ) ( ) ( )

* * * * *

28. Now listen to the girl's name spelled A-m-a-n-d-a, first pronounced in English, then pronounced in Italian.
( ) ( ) ( ) ( )

29. Notice that the vowel sounds in the Italian pronunciation are all vowel No. 1.
( )

*30. Are they all the short vowel No. 1?
( )

*31. Which vowel in the word sounds a little longer than the other two --- the first, the second or the third?
( )

*32. Which vowel in the word sounds a little louder than the other two --- the first, the second or the third?
( )

33. That vowel which is relatively loud in an utterance is usually said to be STRESSED, and the other vowels are called UNSTRESSED.

*34. Which vowel is stressed in the following?
( )

*35. Is this stressed vowel longer than the unstressed vowels in the word?
( )

36. Most speakers of Standard Italian tend to make stressed vowels a little longer than unstressed vowels, although this tendency seems to be less strong in Northern Italy than in the rest of Italy.

* * * * *

37. The following is an Italian syllable. Listen closely.
(da) (da) (da)

38. The sound-type represented by the letter d in Italian is a sound-type not normally heard in English. Said with an American accent, the Italian syllable just given would sound like:
( ) ( ) ( )

39. Here is the Italian followed by the English:
(x) (y) (x) (y)

40. The basic difference between the Italian consonant and the English one has to do with the position of the tongue in the mouth. Whereas in English the letter d usually represents a sound-type made by having the front part of the tongue touch the gum ridge behind the upper teeth, in Italian the same letter usually stands for a sound-type made by having the front part of the tongue touch the upper teeth.

41. A sound made by having the front part of the tongue touch the upper teeth is sometimes referred to as a DENTAL sound. The symbol /D/ will be used here to represent this particular dental sound.

42. Have your tongue touch your upper teeth and repeat the Italian syllable. (The 'X' that appears after some parentheses means that you are to repeat what you hear after what is indicated by each pair of parentheses.)
( )X ( )X

43. Now repeat the word Amanda, remembering that the /D/ is dental, and that all the vowels are the same --- vowel No. 1.
( )X ( )X ( )X

*44. As you have seen, vowel No. 1 is represented in Italian by what letter?

TEST (answers not recorded)

Indicate by 'yes' or 'no' whether the utterances you hear are Italian or not. Each utterance will be heard twice.

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice the following:

vowel No. 1

/DA/

/AMÁNDA/

UNIT II

1. Listen to the following Italian vowel, which we will call vowel No. 2.
( ) ( )

2. Here is an English vowel.
( ) ( )

3. Here is Italian vowel No. 2 followed by the English.
(2) ( ) (2) ( )

*4. Which is the Italian vowel, x or y?
(x) (y) (x) (y)

5. Now listen to the short vowel No. 2 followed by the long vowel No. 2.
( ) ( ) ( ) ( )

*6. Which is the short vowel, x or y?
(x) (y) (x) (y)

*7. Are the following three all short?
( ) ( ) ( ) ( ) ( ) ( )

*8. Are these three all short?
( ) ( ) ( ) ( ) ( ) ( )

9. Vowel No. 2 should be pronounced with the mouth relatively closed, and the lips in a rounded position. Because the lips are rounded it is referred to as a ROUNDED vowel. Round your lips and repeat vowel No. 2 as you hear it.
( )X ( )X

* * * * *

10. Now repeat the following syllable containing vowel No. 2.
( )X ( )X

*11. Here is another Italian syllable. Does it contain vowel No. 1 or vowel No. 2?
( ) ( )

12. The Italian syllable you just heard begins with a consonant sound something like the initial consonant of the English word 'key.' Listen to the Italian syllable followed by its English counterpart.
( ) ( ) ( ) ( )

*13. Are the following all Italian syllables?
( ) ( ) ( ) ( ) ( ) ( )

*14. Are the following all Italian syllables?
( ) ( ) ( ) ( ) ( ) ( )

*15. Which is Italian, x or y?
(x) (y) (x) (y)

16. The difference between the Italian consonant you have been hearing (which we will represent as /K/) and the English consonant has to do with a characteristic of certain sounds in English which is absent in Italian. Certain English sounds are pronounced with a puff of air, which should be avoided in Italian. A consonant pronounced with such a puff of air is called ASPIRATED. Italian consonants should never be ASPIRATED.

17. Repeat the following Italian syllable, represented ca. Remember that the consonant is not aspirated.
(ca)X (ca)X (ca)X

18. This unaspirated sound-type is very much like the second consonant heard in the English word 'scar.'

19. If you listen carefully, you can hear a difference in the pronunciation of the sound-types represented by the letter c in the following two English words: 'car' - 'scar.'

20. In the word 'car,' the sound-type in question is aspirated, but in the word 'scar' it is not aspirated. Listen again.
(car) (scar) (car) (scar)

21. The Italian /K/ is, therefore, more like the consonant represented by the letter c in 'scar' than like the initial consonant of 'car.' It is, in other words, not aspirated. To pronounce it, try thinking of an initial /s/ before uttering the /K/.

22. Now repeat again.
(ca)X (ca)X (ca)X

* * * * *

23. Now say the Italian name that corresponds to the English Luke. It is spelled L-u-c-a.
(Luca)X (Luca)X (Luca)X

*24. What have we been calling the following vowel sound?
( ) ( )

*25. Is Italian vowel No. 2 stressed in the following name?
( ) ( )

*26. What letter is used in Italian to represent vowel No. 2?

27. Repeat the two names you have learned so far.
(Amanda)X (Luca)X (Amanda)X (Luca)X

TEST A (not recorded)

Use the following five words to fill in the blanks:
aspirated dental rounded short stressed

1) Vowel No. 2 is a __________ vowel.

2) The first vowel in the name Luca and the second vowel in the name Amanda are __________.

3) Both the first and the last vowels in the name Amanda are __________.

4) The letter d in Italian usually represents a __________ consonant.

5) Italian consonants are normally not __________.

TEST B (answers not recorded)

Indicate by 'yes' or 'no' whether the utterances you hear are Italian or not. Each utterance will be heard twice.

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice the following:

vowel No. 1
vowel No. 2

/DA/

/KA/

/AMÁNDA/

/LÚKA/

UNIT III

1. Listen to the following Italian vowel, which we will call vowel No. 3.
( ) ( )

2. Here is an English vowel.
( ) ( )

3. Here is Italian vowel No. 3 followed by the English.
(3) ( ) (3) ( )

*4. Which is the Italian vowel, x or y?
(x) (y) (x) (y)

5. Now listen to the short vowel No. 3 followed by the long vowel No. 3.
( ) ( ) ( ) ( )

*6. Which is the short vowel, x or y?
(x) (y) (x) (y)

*7. Are the following three all short?
( ) ( ) ( ) ( ) ( ) ( )

*8. Are these three all short?
( ) ( ) ( ) ( ) ( ) ( )

9. To pronounce vowel No. 3 correctly, make your lips tense by pulling your mouth back tightly as if to produce a forced grin. Keep your mouth relatively closed. Repeat after the model.
( )X ( )X ( )X

10. The following syllable contains vowel No. 3. Listen and repeat.
( )X ( )X

*11. Does the following syllable contain vowel No. 3?
( ) ( )

*12. What about this one?
( ) ( )

*13. And this one?
( ) ( )

* * * * *

14. The Italian syllable you just heard begins with a consonant sound something like the initial consonant of the English word 'tea.' Listen to the Italian syllable followed by its English counterpart.
( ) ( ) ( ) ( )

*15. Are the following all Italian syllables?
( ) ( ) ( ) ( ) ( ) ( )

*16. Are the following all Italian syllables?
( ) ( ) ( ) ( ) ( ) ( )

*17. Which is Italian, x or y?
(x) (y) (x) (y)

18. There are two main differences between the Italian consonant you have been hearing and the English consonant.

19. Like the English consonant sound heard in 'do,' the English consonant of 'tea' is made by having the front part of the tongue touch the gum ridge behind the upper teeth. Listen to the following English word.
(tea) (tea) (tea)

20. The Italian consonant heard in frames No. 13 through No. 17 and represented here as /T/, is usually made like the Italian /D/ by having the front part of the tongue touch the upper teeth.

*21. What is such a sound called?

*22. Is the English consonant in 'tea' normally dental?

* * * * *

23. Now listen carefully to the English word 'tea.'
(tea) (tea) (tea)

24. The English consonant in this word is followed by a puff of air. Listen again.
(tea) (tea) (tea)

*25. Therefore, the English consonant in the word 'tea' is said to be what?

*26. Are Italian consonants normally aspirated?

*27. Therefore, is the Italian /T/ aspirated?

*28. Is the following statement true or false?
"Unlike the English consonant in 'tea,' the Italian /T/ is normally dental and not aspirated."

29. The unaspirated /T/, though normally dental, is very much like the second consonant heard in the English word 'star.'

30. If you listen carefully, you can hear a difference in the pronunciation of the sound-types represented by the letter t in the following two English words: 'tar' - 'star.'

31. In the word 'tar,' the sound-type in question is aspirated, but in the word 'star' it is not aspirated. Listen again.
(tar) (star) (tar) (star)

32. The Italian /T/ is, therefore, more like the consonant represented by the letter t in 'star' than like the initial consonant of 'tar.' It is, in other words, not aspirated. To pronounce it, try thinking of an initial /s/ before uttering the /T/.

33. Now repeat.
(ta)X (ta)X (ta)X

34. Now try the following. Remember to avoid making a strong puff of air. Think of inhaling rather than exhaling.
(ti)X (ti)X (ti)X

35. Listen again to the Italian syllable ti followed by the English word 'tea.'
(ti) (tea) (ti) (tea)

*36. Is the following Italian or English?
( ) ( )

*37. What about this one?
( ) ( )

*38. And this one?
( ) ( )

* * * * *

39. Now listen to the girl's name spelled T-i-n-a, first pronounced in English, then pronounced in Italian.
( ) ( ) ( ) ( )

40. Now repeat the Italian version of the name, remembering that the /T/ is dental and not aspirated.
(Tina)X (Tina)X (Tina)X

*41. What letter is used in normal Italian spelling to represent /T/?

*42. This name contains two vowels, vowel **No.** 3 and vowel **No.** 1. Which is stressed?
( ) ( )

*43. Which vowel is longer in this name, vowel **No.** 3 or vowel No. 1?
( ) ( )

*44. What letter is used to represent vowel **No.** 3?

45. Repeat the three names you have learned, after the model.
(Amanda)X (Luca)X (Tina)X
(Amanda)X (Luca)X (Tina)X

TEST A (not recorded)

Use the following items to fill in the blanks:
dental not aspirated vowel 1 vowel 2 vowel 3

1. Of the three vowels you have learned, only __________ is rounded.
2. Unlike the first consonant in the English word 'tea,' both /T/ and /D/ are __________.
3. /K/, /T/ and /D/ are __________.
4. The final vowel in the name Tina is __________.
5. The stressed vowel in the name Tina is ______.

TEST B (answers not recorded)

Indicate by 'yes' or 'no' whether the utterances you hear are Italian or not. Each utterance will be heard twice.

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

CLASSROOM ACTIVITY

1) Correct test answers.

2) Read the following Italian words or syllables:

a
u
i
da
ca
na
man
lu
ti

Amanda
Luca
Tina

UNIT IV

*1. Is the following sound, vowel No. 1, No. 2 or No. 3?
( ) ( )

*2. What about this one?
( ) ( )

*3. And this one?
( ) ( )

*4. Is this No. 1, No. 2, No. 3 or some other vowel?
( ) ( )

5. The vowel you have just heard sounds somewhat like the first vowel sound in the English words 'seven' or 'seventy.' Thus, we might conveniently refer to this vowel as vowel No. 7 or vowel No. 70. However, because this vowel, unlike vowels No. 2 and No. 3, is pronounced with the mouth relatively open, perhaps the zero digit in No. 70 can be used effectively here as a reminder of an OPEN vowel. For this reason we shall refer to it as vowel No. 70. In pronouncing it don't be afraid to open your mouth wide.

* * * * *

6. The following is a syllable you have already heard.
(ca) (ca)

7. Remember that the consonant in this syllable is not aspirated.
(ca)X (ca)X

8. The particular consonant sound-type in question is /K/. Pronounce this consonant before vowel No. 3.
( )X ( )X

9. The combination you have just made is an Italian word that signals a question asking for the identity of someone. Hence it corresponds roughly to the English question words 'who' and 'whom.'

10. Repeat the word again, this time looking at its proper spelling.
(chi)X (chi)X (chi)X

11. Repeat the following syllables.
    (chi)X (ca)X (chi)X (ca)X

12. Now you will hear a question in Italian asking for the identity of a third person being referred to.
    ( ) ( )

*13. This question has two vowels in it. Which of the following are they?
    No. 1 and No. 2
    No. 70 and No. 1
    No. 3 and No. 70

14. Here is the proper spelling for this question. Repeat, while looking at the spelling. Notice that *our* units will use the special type *ɛ* for vowel No. 70 in a stressed position in a word.
    (Chi ɛ̀?)X (Chi ɛ̀?)X (Chi ɛ̀?)X

15. Notice that the question just given contains two words that sound like one, with the stress on the last vowel.
    ( )X ( )X ( )X

*16. Two or more words said without any pause between them, form what may be called a BREATH GROUP. The phrase *Chi ɛ̀?* has how many breath groups?

* * * * *

17. The following may be an answer to *Chi ɛ̀?*, and constitutes one breath group. Imitate as closely as possible.
    (ɛ̀ Amanda.)X (ɛ̀ Amanda.)X (ɛ̀ Amanda.)X

18. Here are three other possible answers. Listen carefully and repeat, noticing that any consonant that immediately follows the word ɛ̀ is pronounced strongly.
    (ɛ̀ Luca.)X (ɛ̀ Tina.)X (ɛ̀ ɛva.)X
    (ɛ̀ Luca.)X (ɛ̀ Tina.)X (ɛ̀ ɛva.)X

19. Repeat the following question-answer pairs.
    (Chi ɛ̀?)X (ɛ̀ Amanda.)X
    (Chi ɛ̀?)X (ɛ̀ Luca.)X
    (Chi ɛ̀?)X (ɛ̀ Tina.)X
    (Chi ɛ̀?)X (ɛ̀ ɛva.)X

*20. Observe the following model:

S: Chi ɛ̀?
R: Ɛ̀ Amanda.

NOTE: 'S' stands for 'stimulus,' and 'R' stands for 'response.'

You will now be asked the question from the preceding model. Every time you hear the question, quickly give the appropriate response using the names as they appear in the following list. Your response will be confirmed each time.

Alina
Amina
Bista
Ɛva
Fina
Gina
Lɛa
Lia
Lina
Linda
Luca
Magda
Mɛna
Mina
Nɛna
Nina
Nini
Sabina
Savina
Spina
Tina

* * * * *

21. If the meaning of Chi ɛ̀? is: 'a question asking for the identity of a person being referred to', the following then are some of the ways of translating the Italian into English:
    a) Who is it?
    b) Who is she?
    c) Who is he?
    d) What's his name?
    e) What's her name?
    f) What's the name of the person being referred to?

*22. Is there only one English translation possible for the Italian Chi ɛ̀?

*23. Do the English translations given all 'mean' the same thing ---- that is, may they all be used interchangeably in any given situation?

*24. Do they all refer to the same specific situation?

*25. Let us now take the very specific situation in which one wishes to identify a famous man being described in a guessing game. Might one ask any of the following questions?
    Who is it?
    Who is he?
    What's his name?

*26. In a particular situation then, might two or more utterances be used to refer to the same thing?

* * * * *

27. Obviously then, the MEANING of something depends upon the situation or situations in which it is used.

28. If you know what something may be used to refer to, and how to use it in a particular situation or context, you have learned one of its MEANINGS.

29. The MEANING of an utterance like Chi ɛ̀? may be arrived at by a definition such as 'a question asking for the identity of a person being referred to', and by examples of situations in which Chi ɛ̀? is used.

30. Sometimes a TRANSLATION of something like Chi ɛ̀? may give one a clue to its MEANING, but the MEANING of something should not be confused with its TRANSLATION into another language.

31. The different translations given for Chi ɛ̀? are different English ways of expressing what the Italian Chi ɛ̀? refers to.

*32. Are the translations themselves MEANINGS, or are they reflections of (or clues to) MEANINGS?

* * * * *

33. Sometimes from a number of different translations of an utterance there is one that is used to reflect most of the meanings (or the primary meaning) of the individual words in the utterance. For instance, in the case of Chi ɛ̀? perhaps the translation most usually found is 'Who is it?'. Such a translation is often referred to as the LITERAL TRANSLATION.

34. The English word 'who' is the literal translation of the Italian word chi.

*35. Consequently, can you expect to find 'who' in most cases in which Italians use the word chi?

*36. Should you expect to find 'who' in all cases in which Italians use chi, and should you expect to find chi in all cases in which English speakers use 'who'?

37. Unfortunately for the language learner, it is not always easy to equate words in one language with words in another language.

38. As a consequence, it is impractical (and often misleading) for the language learner to equate words in one language with words in another language.

* * * * *

39. Let's suppose for a moment that Charles (a fictitious student of Italian) is the type of student who needs to equate words in one language with words in another language.

40. If 'who' is the literal translation of the Italian word chi, Charles would expect to find chi in the normal Italian translation of the following two sentences:
    (a) Who did it?
    (b) He's the person who did it.

41. However, whereas chi may be used in the translation of (a), it is not to be used in the translation of (b).

42. It is natural for Charles to be puzzled by this fact since he has been equating 'who' with chi.

43. On the other hand, the student who has been taught that chi is found in certain kinds of questions (for which the LITERAL TRANSLATION into English involves 'who') should not be so puzzled.

*44. Is sentence (a) a question?

45. Obviously then, you can expect chi in the Italian translation of (a).

*46. Is sentence (b) a question?

47. Obviously then, you should not expect chi in the Italian translation of (b).

* * * * *

*48. Is the TRANSLATION of something the same as its MEANING?

*49. You will now be given both a TRANSLATION and a MEANING of the Italian sentence è Amanda. Tell which is the TRANSLATION and which is the MEANING.
    a) "A statement identifying 'Amanda' as the individual being referred to."
    b) "Amanda is the one."

*50. As a consequence, is it more accurate to say statement 'x' or statement 'y'?
    x) The Italian word chi means 'who.'
    y) The Italian word chi may be translated as 'who.'

*51. In order to learn the MEANING of something, should you pay attention to the situations and contexts in which it is used?

*52. Can English TRANSLATIONS be used as clues to the MEANING of an Italian word or phrase?

*53. Can you know the MEANING of something without your being able to give a TRANSLATION of it?

54. As you learn to say things in Italian, try to understand and remember the situations and contexts in which they appear. At all times try to avoid associating Italian words and phrases with English. Naturally, you will find that many times you will be associating Italian and English ---- this is natural for a native speaker of English ---- and sometimes this has to be done. However, if you consciously try to avoid making such associations you will find that you will be

a) concentrating more on the Italian way of saying things,
b) understanding Italian better, and
c) speeding up the learning process, since you will be going directly from the Italian utterance to its MEANING, without having to translate first into English in order to arrive at the MEANING.

TEST (not recorded)

Use the following items to fill in the blanks:

aspirated breath group dental literal translation
meaning open vowel situations strongly pronounced
translation vowel No. 70

1) The letter e in Italian may represent __________.

2) Two or more words said without any pause between the words form what may be called a __________.

3) Unlike vowels No. 2 and No. 3, vowel No. 70 is an __________.

4) One may get a good clue to the meaning of an utterance by paying attention to the __________ in which it is used.

5) 'It's Amanda' is the __________ of ɛ̀ Amanda.

6) 'Amanda is the one' is a __________ of ɛ̀ Amanda.

7) 'A statement identifying 'Amanda' as the individual being referred to' is the __________ of ɛ̀ Amanda.

8) A consonant immediately following the word ɛ̀ is __________.

9) One big difference in the pronunciation of the English word 'key' and the Italian word chi is that the consonant in the English word is __________, whereas the consonant in the Italian word is not.

10) The big difference in the pronunciation of the English word 'tea' and the Italian word ti is that the consonant in the English word is aspirated and not __________, whereas the consonant in the Italian word is not aspirated and __________. (NOTE: The same word fits in both blanks here.)

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice the following Italian names according to steps (1) and (2):

Amanda
Alina
Amina
Bista
Ɛva
Fina
Gina
Lɛa
Lia
Lina
Linda
Luca
Magda
Mɛna
Mina
Nɛna
Nina
Nini
Sabina
Savina
Spina
Tina

(1) Instructor calls out the names as students write them on the board.

(2) Instructor points to individual names on the board, and as one student asks the question Chi ɛ̀?, another student answers Ɛ̀ _______, according to the name pointed to. (NOTE: If only one student is present, instructor asks the question.)

UNIT V

1. The following are two English sentences:
   a) Is it?
   b) Who is it?

*2. Are (a) and (b) questions or statements?

3. Although both (a) and (b) are questions, they illustrate two different types of questions.

*4. To which question are you more likely to answer 'Yes' or 'No'?

*5. Which question are you likely to answer with a person's name?

6. Since question (a) is asking for a 'Yes' or 'No' answer, we shall call it a YES-NO QUESTION.

7. Since question (b) is asking for information other than 'Yes' or 'No,' we shall call it an INFORMATION QUESTION.

*8. Is the following a YES-NO QUESTION or an INFORMATION QUESTION?
   'Do you smoke?'

*9. What about this one?
   'Are they leaving tomorrow?'

*10. And this one?
   'Why did they do it?'

*11. And this one?
   'Where's Joe?'

*12. And this one?
   'How are you?'

*13. And this one?
   'Have they finished yet?'

*14. And this one?
   'When is he going?'

*15. And what about the following Italian question?
Chi è?

16. Unlike most YES-NO QUESTIONS, INFORMATION QUESTIONS begin with a question word such as 'Who,' 'What,' 'Why' 'When,' 'Where,' 'How.'

*17. What is the question word in the Italian sentence Chi è?

* * * * *

*18. Where is the stress in this question ---- is it on vowel No. 3 or vowel No. 70?

19. Notice that as you go from the unstressed vowel to the stressed vowel in this utterance there is a drop in the tone of voice, or in the pitch level.
( )X ( )X

20. Notice too that as the voice fades into silence the question ends on a low pitch level.
( )X ( )X

21. This drop in the pitch level as one goes from an unstressed syllable to the stressed syllable, and the maintenance of a low pitch level from the stressed syllable on are important characteristics of what will be referred to here as a LOW (or) STRESS-DROP INTONATION.

22. If instead of a drop in pitch level, there were a rise in pitch, the question would not be the one most usually heard, and would sound like:
( )X ( )X

*23. Which is the more usual, x or y?
(x) (y) (x) (y)

*24. Are all of the following the same?
( ) ( ) ( ) ( ) ( ) ( )

25. A LOW or STRESS-DROP intonation is very common in information questions in Italian, and it is characteristic, therefore, of what may be referred to as a CASUAL information question.

*26. Is the LOW or STRESS-DROP intonation that we have been talking about used to communicate anything?

*27. What have we seen it used for? In other words, what kind of utterance is communicated in the Italian example we have been hearing?

*28. If this particular intonation is used to communicate something, may we say that the intonation has meaning?

*29. What is its meaning in the Italian example we have been hearing?

* * * * *

30. Now listen to the following question and answer :

Chi ɛ̀? Ɛ̀ Amanda.

*31. In your opinion, are both the question and the answer said with a stress-drop intonation? Listen again.

Chi ɛ̀? Ɛ̀ Amanda.

32. The stressed vowel in the answer is indicated here by a line underneath the corresponding vowel letter.

(Ɛ̀ Am$\underline{a}$nda.)X (Ɛ̀ Am$\underline{a}$nda)X

33. Notice that the 'drop' occurs right on the syllable with the stressed vowel.

(Ɛ̀ Am$\underline{a}$nda.)X (Ɛ̀ Am$\underline{a}$nda)X

34. When two utterances contain the same types of changes in pitch levels, they are said to have the same INTONATION PATTERN.

*35. Do both the following question and the following answer have the same intonation pattern?

(Chi ɛ̀?)X (Ɛ̀ Amanda.)X

36. In Italian, the same intonation pattern is common for both CASUAL INFORMATION QUESTIONS and CASUAL STATEMENTS.

*37. We have just learned another meaning for a LOW or STRESS-DROP intonation in Italian. What is it?

* * * * *

38. Now pay close attention to the intonation of the following question, asking if it is Amanda.
( )X ( )X

*39. Is the intonation of this question the same as the one we used for the CASUAL INFORMATION QUESTION? Listen to it again, followed by the CASUAL INFORMATION QUESTION.
(x)X (y)X

*40. Is there any 'drop in pitch level' in the question about Amanda?
( )X ( )X

*41. Is there any 'rise in pitch level' in this question?
( )X ( )X

42. The stress in this question is on the vowel of -man-, indicated here by a line underneath the corresponding vowel letter.
(ɛ̀ Amanda?)X (ɛ̀ Amanda?)X

*43. Does the 'rise in pitch level' occur just as one reaches the syllable with the stressed vowel?
(ɛ̀ Amanda?)X (ɛ̀ Amanda?)X

*44. Does the question seem to end on a high pitch level or a low pitch level, relatively speaking?

45. This rise in pitch level as one goes from an unstressed syllable to the stressed syllable, and the maintenance of a high pitch level from the stressed syllable on are important characteristics of what may be referred to here as a HIGH (or) STRESS-RISE INTONATION.

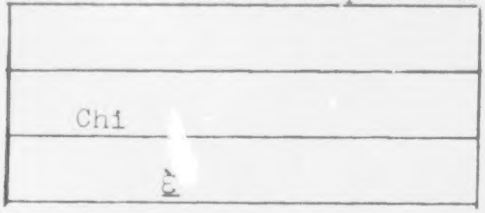
46. Whereas a LOW (or) STRESS-DROP INTONATION is common for a CASUAL INFORMATION QUESTION, a HIGH (or) STRESS-RISE INTONATION is common for a CASUAL YES-NO QUESTION.

*47. What is a common meaning for a HIGH or STRESS-RISE INTONATION in Italian?

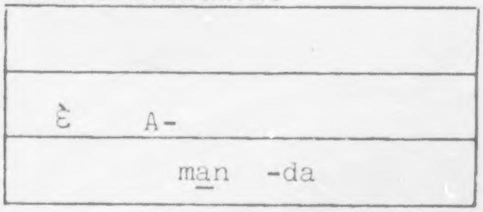
* * * * *

48. If we were to use something resembling a musical scale to plot the sentences we have been examining, they would look like the following:

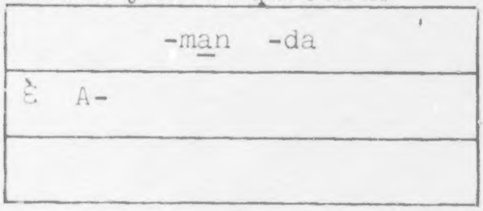
a) casual information question



b) casual statement



c) casual yes-no question



*49. Listen again to the following ---- is it an INFORMATION QUESTION or a YES-NO QUESTION?
( )X ( )X

50. If one were to reply to the preceding question in the affirmative, one could simply say: Sì.

*51. Listen again to this word. Is it being said with a LOW (or) STRESS-DROP INTONATION?
( )X ( )X

52. Said with a HIGH (or) STRESS-RISE INTONATION, it would sound like:
( )X ( )X

*53. With a HIGH (or) STRESS-RISE INTONATION, does the word indicate a question or a statement? Listen again and repeat.
( )X ( )X

*54. Plot the word Sì, said as a casual statement, on the scale below.

* * * * *

55. Now listen to a YES-NO QUESTION followed by Sì and a more complete answer. Repeat after the model, imitating as closely as possible.

(ɛ̀ Amanda?)X (Sì)X (ɛ̀ Amanda.)X

56. Repeat:

(ɛ̀ Amanda?)X (Sì, ɛ̀ Amanda.)X

*57. Following the model shown, answer the questions. Your response will be confirmed each time. (Remember to pronounce strongly any consonant that immediately follows the word ɛ̀.)

Model. S: ɛ̀ Amanda?
R: Sì, ɛ̀ Amanda.

ɛ̀ Alina?
ɛ̀ Amina?
ɛ̀ Bista?
ɛ̀ Ɛva?
ɛ̀ Fina?
ɛ̀ Gina?
ɛ̀ Lɛa
ɛ̀ Lia?
ɛ̀ Lina?
ɛ̀ Linda?
ɛ̀ Luca?
ɛ̀ Magda?
ɛ̀ Mina?
ɛ̀ Nɛna?
ɛ̀ Nini?
ɛ̀ Sabina?
ɛ̀ Savina?
ɛ̀ Spina?
ɛ̀ Tina?

*58. Now we will do the opposite. As in the model, you will hear a statement for which you are to ask a question.

Model. S : È Amanda.
R : Sì? È Amanda?
(the names used will be those of frame No. 57)

* * * * *

NOTE The main purpose of the preceding section was simply to begin making you aware of the importance of intonation so that you will try to imitate it as closely as possible.

With this end in mind we have presented only two commonly heard patterns so far, sometimes exaggerating in order to indicate the differences more clearly to the untrained ear.

If a particular intonation pattern of Italian is similar to one in English accept this as a fact, but do not expect Italian intonation patterns to be like English! Also, if a particular intonation pattern exists in both English and Italian, and its meaning is similar in both languages, accept this as a fact, but do not expect the meaning to be the same! (What may mean cordial politeness in one language may mean anger or displeasure in another.)

The intonation patterns of a language are many and varied, and may even differ from one region to the next. If your instructor's patterns differ from those presented here, by all means imitate your instructor.

TEST A (not recorded)

Use the following underlined items to fill in the blanks:

casual information question

casual statement

casual yes-no question

high intonation

high or stress-rise intonation

information other than

low intonation

low or stress-drop intonation

question word

'yes' or 'no' answer

1) An intonation pattern characterized by a rise in pitch level as one goes from an unstressed syllable to the stressed syllable, plus the maintenance of a high pitch level from the stressed syllable on is called a ________.

2) An intonation pattern characterized by a drop in pitch level as one goes from an unstressed syllable to the stressed syllable, plus the maintenance of a low pitch level from the stressed syllable on is called a ________.

3) A high or stress-rise intonation is often indicative of a ______________ in Italian.

4) 5) A low or stress-drop intonation is often indicative of a __________ or a ______________ in Italian.

6) A 'yes-no question' is one that expects a ____________.

7) An 'information question' is one asking for ____________ 'yes' or 'no.'

8) An 'information question' begins with a ____________.

9) The word sì, said as a casual yes-no question, uses a ____________________.

10) The word sì, said as a casual statement, uses a ________.

TEST B (answers not recorded)

You will hear several utterances, each said twice. Identify the kind of utterance by checking the appropriate column each time.

casual statement
casual information question
casual yes - no question

1) ( ) ( )
2) ( ) ( )
3) ( ) ( )
4) ( ) ( )
5) ( ) ( )
6) ( ) ( )
7) ( ) ( )
8) ( ) ( )
9) ( ) ( )
10) ( ) ( )
11) ( ) ( )
12) ( ) ( )
13) ( ) ( )
14) ( ) ( )
15) ( ) ( )

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the TEST B answers* in columns, i.e. (a) the casual statements, (b) the casual information questions. (c) the casual yes-no questions.

*These answers may be obtained from the Instructor or the Instructor's Manual.

3) Practice reading the following utterances using the intonations indicated.

Chi ɛ̀?	(casual information question)
Chi ɛ̀?	(casual yes-no question) NOTE: This could mean: 'Is the question Chi ɛ̀?'
Ɛ̀ Tina.	(casual statement)
Ɛ̀ Tina?	(casual yes-no question)
Sì.	(casual statement)
Sì?	(casual yes-no question)

UNIT VI

1. In Unit V we examined two kinds of intonation patterns ---- a LOW or STRESS-DROP intonation and a HIGH or STRESS-RISE intonation.

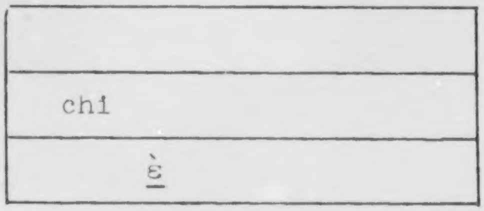
2. These two patterns are indicative of various kinds of CASUAL utterances. For example:
   a casual information question - Chi ɛ̀?

   casual statements - ɛ̀ Amanda.
   Sì.

   casual yes-no questions - ɛ̀ Amanda?
   Sì?

3. In addition to these two patterns, there is a third type which is heard in Italian in both questions and statements.

4. Listen first to the information question asking who someone is and using a STRESS-DROP intonation as illustrated below.



5. Remember that one label you learned for this kind of intonation was a CASUAL INFORMATION QUESTION.

6. Now listen to the same information question said a little differently.
   ( ) ( )

*7. Is the stress here still on vowel No. 70?
   ( )X ( )X

*8. As one goes from the unstressed vowel to the stressed vowel here, is there a drop in pitch level?
   ( )X ( )X

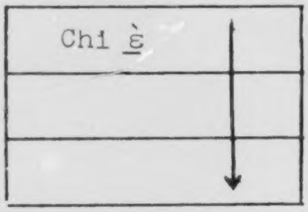
*9. As one goes from the unstressed vowel to the stressed vowel here, is the pitch level the same?
( )X ( )X

*10. Is there any drop in pitch level at all here?
( )X ( )X

*11. If there is a drop in pitch level here and the drop does not occur as one goes from the unstressed vowel to the stressed vowel, where does it occur?
( )X ( )X

*12. Can this intonation rightly be called a LOW or STRESS-DROP intonation if the drop in pitch level occurs after the stressed syllable (or on the stressed syllable itself if no other word follows)?

13. Since the word 'post' expresses the same idea as 'after' this new intonation will be referred to here as a POST-STRESS-DROP intonation, and may be plotted as follows:



NOTE: The vertical arrow indicates a drop in pitch level on the stressed syllable.

14. Because this new intonation is often used to indicate various kinds of emphasis, we will say that it generally signals a POTENTIALLY EMPHATIC UTTERANCE.

15. Now repeat the CASUAL question followed by the POTENTIALLY EMPHATIC question.
(Chi ɛ̀?)X (Chi ɛ̀?)X (Chi ɛ̀?) (Chi ɛ̀?)
a b a b

*16. Is the following CASUAL or POTENTIALLY EMPHATIC?
( ) ( )

*17. What about this one?
( ) ( )

*18. And this one?
( ) ( )

*19. Now you will hear the expression stating that it is Amanda. Is the meaning CASUAL or POTENTIALLY EMPHATIC?
( ) ( )

*20. What about this one?
( ) ( )

*21. And this one?
( ) ( )

* * * * *

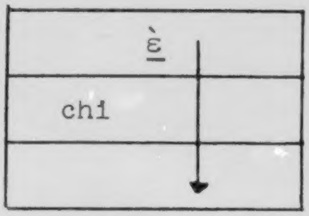
22. A variation of a POST-STRESS-DROP intonation is one in which there is a rise in pitch level as one goes from the unstressed syllable to the stressed syllable, but after the stressed syllable is reached, there is a drop in pitch level. Listen.

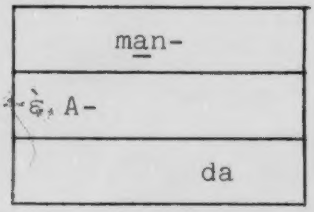
(Chi ɛ̀?) (Chi ɛ̀?)

*23. May this still be called a POST-STRESS-DROP intonation? Listen again and repeat.
(Chi ɛ̀?)X (Chi ɛ̀?)X

24. Listen to the same intonation here and repeat.
(ɛ̀ Amanda.)X (ɛ̀ Amanda.)X

25. A meaning for this intonation is also a POTENTIALLY EMPHATIC UTTERANCE. It may be plotted as follows:





*26. Plot Chi ɛ̀? as a CASUAL question, using a STRESS-DROP intonation.

*27. Plot Chi ɛ̀? as a POTENTIALLY EMPHATIC question in two ways, using a POST-STRESS-DROP intonation each time.

*28. Plot ɛ̀ Amanda. as a CASUAL statement, using a STRESS-DROP intonation.

*29. Plot ɛ̀ Amanda. as a POTENTIALLY EMPHATIC statement in two ways, using a POST-STRESS-DROP intonation each time.

* * * * *

30. For yes-no questions there are also two kinds of POTENTIALLY EMPHATIC intonations. These intonations parallel what we have seen in frame No. 29, but instead of the POST-STRESS-DROP going to the lowest pitch level possible (as in frame No. 29), it drops only slightly for yes-no questions. Listen to the two versions.
( ) ( )

31. The potentially emphatic question asking if it is Amanda may thus be plotted in either of the following ways:

ɛ̀ A-man-
da

man-
ɛ̀ A- da

32. Repeat the CASUAL question followed by the two POTENTIALLY EMPHATIC questions.
(ɛ̀ Amanda?)X ( )X ( )X
(ɛ̀ Amanda?)X ( )X ( )X

*33. Is the following question CASUAL or POTENTIALLY EMPHATIC?
( ) ( )

*34. What about this one?
( ) ( )

*35. And this one?
( ) ( )

*36. Identify the following as a CASUAL QUESTION, a CASUAL STATEMENT, a POTENTIALLY EMPHATIC QUESTION, or a POTENTIALLY EMPHATIC STATEMENT.
( )X ( )X

*37. Do the same with this one.
( )X ( )X

*38. And with this one.
( )X ( )X

*39. And with this one.
( )X ( )X

*40. Now with this one.
( )X ( )X

*41. And with this one.
( )X ( )X

*42. And with this one.
( )X ( )X

*43. And with this one.
( )X ( )X

44. You will now hear a series of short dialogs. Repeat each line, imitating the intonation as closely as possible. You should review this section many times until you feel at ease with these intonations.

I. speaker A : Chi ɛ̀? (casual information question)
speaker B : Ɛ̀ Amanda. (casual statement)
A : Ɛ̀ Amanda? (potentially emphatic yes-no question)
B : Sì. Ɛ̀ Amanda. (potentially emphatic statements)

II. A : Ɛ̀ Amanda? (casual yes-no question)
B : Sì. Ɛ̀ Amanda. (casual statements)
A : Sì? Ɛ̀ Amanda? (potentially emphatic yes-no questions)
B : Sì. Ɛ̀ Amanda. (potentially emphatic statements)

III. A : Chi ɛ̀? (casual information question)
(no answer, so...) Chi ɛ̀? (potentially emphatic information question)
B : Ɛ̀ Tina. (potentially emphatic statement)
A : Sì? (potentially emphatic yes-no question)
B : Sì. (potentially emphatic statement)

IV. A : Ɛ̀ Tina. (casual statement)
B : Sì? Ɛ̀ Tina? (casual yes-no questions)
A : Sì. Ɛ̀ Tina. (potentially emphatic statements)

TEST A (not recorded)

Use the following underlined items to fill in the blanks:

information questions

post-stress-drop intonation

potentially emphatic

statements

yes-no questions

1) An intonation pattern characterized by either (a) no change in pitch level or (b) a rise in pitch level as one goes from an unstressed syllable to the stressed syllable, plus a drop in pitch level right after the stressed syllable is called a ____________________.

2) A post-stress-drop intonation is often indicative of a ____________________ utterance in Italian.

3) & 4) The post-stress-drop goes to the lowest pitch level possible for ____________________ and ______________.

5) The post-stress-drop does not go to the lowest pitch level possible for ____________________.

TEST B (answers not recorded)

You will hear 20 utterances, each said twice. Identify the kind of utterance by checking two columns for each one --- one check identifying the utterance as CASUAL or POTENTIALLY EMPHATIC, and the second check identifying the utterance as a STATEMENT, an INFORMATION QUESTION, or a YES-NO QUESTION.

	casual	potentially emphatic	statement	information question	yes-no question
1) ( ) ( )					
2) ( ) ( )					
3) ( ) ( )					
4) ( ) ( )					
5) ( ) ( )					
6) ( ) ( )					
7) ( ) ( )					
8) ( ) ( )					
9) ( ) ( )					
10) ( ) ( )					
11) ( ) ( )					
12) ( ) ( )					
13) ( ) ( )					
14) ( ) ( )					
15) ( ) ( )					
16) ( ) ( )					
17) ( ) ( )					
18) ( ) ( )					
19) ( ) ( )					
20) ( ) ( )					

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the following utterances using the intonations indicated.

   a. Chi ɛ̀? (casual information question)

   b. Chi ɛ̀? (potentially emphatic information question)

   c. Ɛ̀ Luca? (casual yes-no question)

   d. Ɛ̀ Luca? (potentially emphatic yes-no question)

   e. Ɛ̀ Luca. (casual statement)

   f. Ɛ̀ Luca. (potentially emphatic statement)

   g. Sì? (casual yes-no question)

   h. Sì? (potentially emphatic yes-no question)

   i. Sì. (casual statement)

   j. Sì. (potentially emphatic statement)

3) First translate into English, and then practice reading the four dialogs of frame No. 44, using the intonations indicated.

UNIT VII

1. You have now learned three kinds of intonation patterns --- a LOW or STRESS-DROP intonation, a HIGH or STRESS-RISE intonation, and a POST-STRESS-DROP intonation.

*2. If the first two patterns are indicative of CASUAL utterances, what is the POST-STRESS-DROP intonation indicative of?

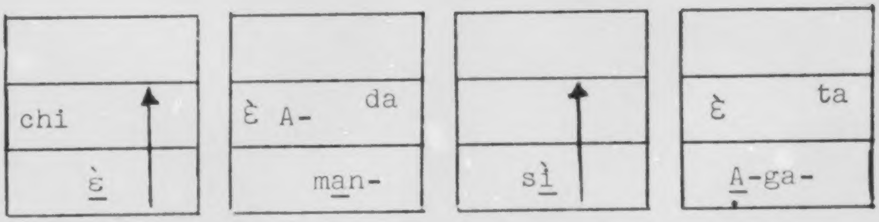
3. In addition to these three patterns, there is a fourth type that is heard in Italian in both INFORMATION QUESTIONS and YES-NO QUESTIONS.

4. Because this fourth type usually suggests greater personal involvement or greater self-interest than the other three patterns, we will say that it is indicative of an INTERESTED utterance.

5. This fourth type of intonation may be divided into two sub-types.

6. Sub-type No. 1 has a low stressed syllable followed by a rise in pitch level as one goes from the STRESS NUCLEUS* to the end of the utterance.

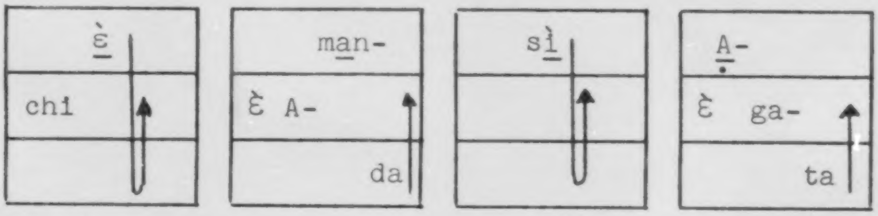
examples:



*The STRESS NUCLEUS means the stressed syllable plus any non-final unstressed syllable(s).

7. Sub-type No. 2 has a high stressed syllable followed by first a drop in pitch level on or leading to the last syllable and then a rise in pitch level as the voice fades into silence.

examples:



8. Looking at the diagrams of frame No. 6, repeat after the model.
(Chi ɛ̀?)X (ɛ̀ Amanda?)X (Sì?)X (ɛ̀ Agata?)X

9. Now look at the diagrams of frame No. 7 and repeat after the model.
(Chi ɛ̀?)X (ɛ̀ Amanda?)X (Sì?)X (ɛ̀ Agata?)X

*10. What is a meaning of the intonations we have been hearing in frames No. 8 and No. 9?

* * * * *

11. Repeat the following CASUAL INFORMATION QUESTION followed by the INTERESTED INFORMATION QUESTION of sub-type No. 1.
(a)X (b)X (a)X (b)X

12. Repeat the following CASUAL INFORMATION QUESTION followed by the INTERESTED INFORMATION QUESTION of sub-type No. 2.
(a)X (b)X (a)X (b)X

13. Repeat the following CASUAL YES-NO QUESTION followed by the INTERESTED YES-NO QUESTION of sub-type No. 1.
(a)X (b)X (a)X (b)X

14. Repeat the following CASUAL YES-NO QUESTION followed by the INTERESTED YES-NO QUESTION of sub-type No. 2.
(a)X (b)X (a)X (b)X

*15. Identify the following utterance as a CASUAL QUESTION or an INTERESTED QUESTION. Repeat each time.
( )X ( )X

*16. What about this one?
( )X ( )X

*17. And this one?
( )X ( )X

*18. Is the following a CASUAL QUESTION, a POTENTIALLY EMPHATIC QUESTION, or an INTERESTED QUESTION?
( )X ( )X

*19. What about this question?
( )X ( )X

*20. And this one?
( )X ( )X

*21. And this one?
( )X ( )X

*22. And this one?
( )X ( )X

*23. And this one?
( )X ( )X

*24. Is this a question or a statement?
( )X ( )X

*25. Is this a question or a statement?
( )X ( )X

*26. What about this one?
( )X ( )X

*27. And this one?
( )X ( )X

*28. And this one?
( )X ( )X

* * * * *

*29. What about this one?
( )X ( )X

30. The consonant you just heard in the preceding example is one that had not been presented earlier. It is a sound very much like the second consonant heard in the English word 'spy.'

31. If you listen carefully, you can hear a difference in the pronunciation of the sounds represented by the letter p in the following two English words 'par' - 'spar'.

32. In the word 'par', the letter p stands for an aspirated sound-type, but in the word 'spar' there is no aspiration. Listen again.
(par) (spar) (par) (spar)

33. The Italian /P/ is, therefore, more like the sound-type represented by the letter p in 'spar' than like the initial consonant of 'par.' It is, in other words, not aspirated!

34. Occurring after the word ɛ̀, it, like any other initial consonant following ɛ̀, is strongly pronounced. Repeat the question of frame No. 29.
(ɛ̀ Pia?)X (ɛ̀ Pia?)X

35. In order not to release a strong puff of air when making the /P/, you might try (as you were told to do for /T/ in Unit III) thinking of inhaling rather than exhaling.
(pi)X (pi)X (pi)X

36. Listen now to the Italian syllable pi followed by the English word 'pea.'
(pi) (pea) (pi) (pea)

*37. Is the following Italian or English?
( ) ( )

*38. What about this one?
( ) ( )

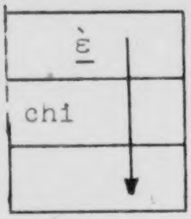
*39. And this one?
( ) ( )

TEST A (not recorded)

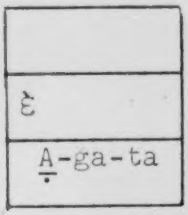
The 20 diagrams below illustrate the various intonation patterns you have heard so far. Label each diagram as one of the following:

casual information question
potentially emphatic information question
interested information question
casual yes-no question
potentially emphatic yes-no question
interested yes-no question
casual statement
potentially emphatic statement

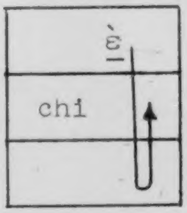
1)



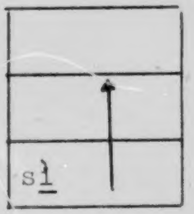
2)



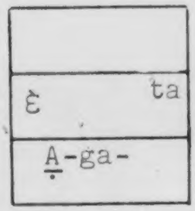
3)



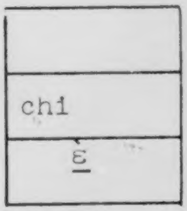
4)



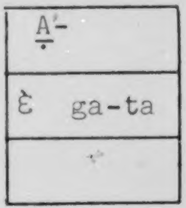
5)



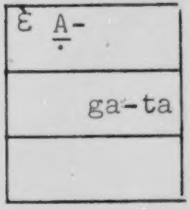
6)



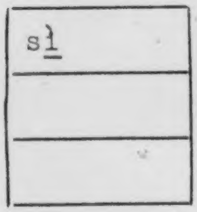
7)



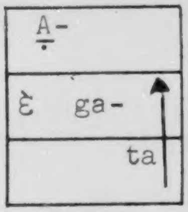
8)



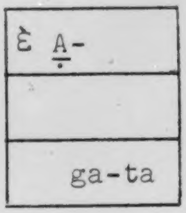
9)



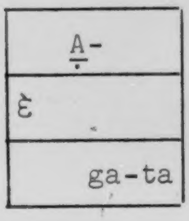
10)



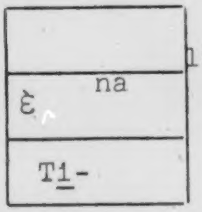
11)



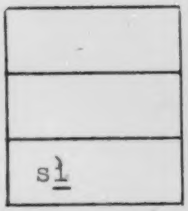
12)



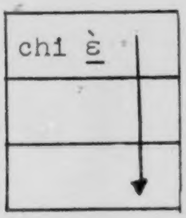
13)



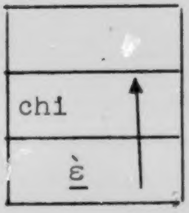
14)



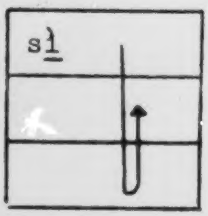
15)



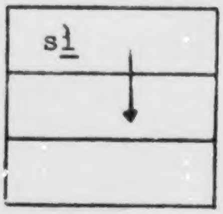
16)



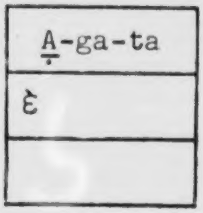
17)



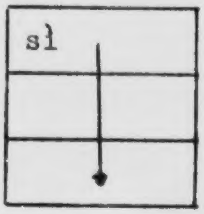
18)



19)



20)



TEST B (answers not recorded)

You will hear 20 utterances, each said three times. Identify the kind of utterance by checking two columns for each one --- one check identifying the utterance as 'casual,' 'potentially emphatic' or 'interested,' and the second check identifying the utterance as a 'statement,' an 'information question,' or a 'yes-no question.'

	casual	potentially emphatic	interested	statement	information question	yes-no question
1) ( ) ( ) ( )						
2) ( ) ( ) ( )						
3) ( ) ( ) ( )						
4) ( ) ( ) ( )						
5) ( ) ( ) ( )						
6) ( ) ( ) ( )						
7) ( ) ( ) ( )						
8) ( ) ( ) ( )						
9) ( ) ( ) ( )						
10) ( ) ( ) ( )						
11) ( ) ( ) ( )						
12) ( ) ( ) ( )						
13) ( ) ( ) ( )						
14) ( ) ( ) ( )						
15) ( ) ( ) ( )						
16) ( ) ( ) ( )						
17) ( ) ( ) ( )						
18) ( ) ( ) ( )						
19) ( ) ( ) ( )						
20) ( ) ( ) ( )						

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students practice reading the utterances of TEST A.

3) Using the utterances of TEST A, instructor reads and students identify the utterances solely by hearing them.

4) Practice reading the following dialogs, using the intonations indicated.

I. speaker A: Chi è? (interested information question)
speaker B: È Amanda. (potentially emphatic statement)
A: È Amanda? (interested yes-no question)
B: Sì. È Amanda. (potentially emphatic statement)

II. A: È Amanda? (casual yes-no question)
B: Sì. È Amanda. (casual statements)
A: Sì? È Amanda? (interested yes-no questions)
B: Sì. È Amanda. (potentially emphatic statements)

III. A: Chi è? (interested information question)
(no answer, so...) Chi è? (potentially emphatic information question)
B: È Tina. (potentially emphatic statement)
A: Sì? (interested yes-no question)
B: Sì. (potentially emphatic statement)

IV. A: È Pia. (casual statement)
B: Sì? È Pia? (interested yes-no questions)
A: Sì. È Pia (potentially emphatic statements)

UNIT VIII

*1. Is the following sound, vowel No. 1, No. 2, No. 3 or No. 70?
( ) ( )

*2. What about this one?
( ) ( )

*3. And this one?
( ) ( )

*4. And this one?
( ) ( )

*5. Is this one of the four vowels you have studied or some other vowel?
( ) ( )

6. The vowel you have just heard sounds somewhat like the first vowel sound heard in the English word 'forty.' It is pronounced with the mouth relatively open and rounded. Thus, a convenient name for this vowel might be vowel No. 40, and the zero digit in No. 40 can be used effectively here as a reminder of an OPEN vowel. In pronouncing it make sure that your mouth is kept open and rounded throughout the production of the sound.
( )X ( )X ( )X

*7. Of the five Italian vowels you have now heard, two are pronounced with the lips in a rounded position and may therefore be called ROUNDED vowels. Which are these two ROUNDED vowels?

* * * * *

8. The following is a syllable you have already heard.
(na)X (na)X

9. The consonant sound-type in this syllable will be named /N/. Pronounce this consonant before vowel No. 40.
( )X ( )X

10. The combination you have just made is an Italian word. Its meaning is the opposite of sì.

11. Repeat the word, this time looking at its proper spelling. Notice that our units will use the special type ɔ for vowel No. 40 in a stressed position in a word.

(nɔ)X (nɔ)X (nɔ)X

*12. In both spelling and meaning, this word should remind you of the English word no. Is the following word Italian or English?

( ) ( )

*13. Which of the following is Italian, a, b or c?

(a) (b) (c) (a) (b) (c)

14. Repeat the Italian again, remembering to round your lips and to keep them rounded throughout the production of the sound.

(nɔ)X (nɔ)X (nɔ)X

15. Repeat the following casual question-answer pairs. Remember that any consonant that immediately follows the word ɛ̀ is pronounced strongly.

(Ɛ̀ Amanda?)X	(Sì, ɛ̀ Amanda.)X
(Ɛ̀ Luca?)X	(Sì, ɛ̀ Luca.)X
(Ɛ̀ Tina?)X	(Sì, ɛ̀ Tina.)X
(Ɛ̀ Ɛva?)X	(Sì, ɛ̀ Ɛva.)X
(Ɛ̀ Lɔla?)X	(Sì, ɛ̀ Lɔla.)X

*16. Notice that the first vowel in this last name, Lɔla, is now a familiar one. What is it?

17. The questions of frame No. 15 were yes-no questions followed by an affirmative Sì answer. Now repeat the following question-answer pairs in which the immediate answer is a negative Nɔ. What follows the Nɔ is extra information. Imitate the intonations as closely as possible.

CASUAL	POTENTIALLY EMPHATIC
(Ɛ̀ Amanda?)X	(Nɔ. Ɛ̀ Luca.)X
(Ɛ̀ Luca?)X	(Nɔ. Ɛ̀ Tina.)X
(Ɛ̀ Tina?)X	(Nɔ. Ɛ̀ Ɛva.)X
(Ɛ̀ Ɛva?)X	(Nɔ. Ɛ̀ Lɔla.)X
(Ɛ̀ Lɔla?)X	(Nɔ. Ɛ̀ Amanda.)X

*18. If someone points to a picture of Tina and asks *Ɛ̀ Amanda*?, what may you answer and what extra information may you give in accordance with frame No. 17?

*19. However, the question *Ɛ̀ Tina*? in reference to a picture of Tina, should evoke what response?

*20. You will now be asked a series of questions about the identity of someone. Each time you give a positive or a negative answer as in frames No. 18 or No. 19 respectively, according to the names that follow. Your response will be confirmed every time.

(1) Amanda
(2) Cɔla
(3) Lɔla
(4) Ɛva
(5) Nina
(6) Amanda
(7) Alina
(8) Magda
(9) Cɔla
(10) Lia

* * * * *

21. Listen to the following question-answer pairs in which the answer begins with a negative *Nɔ* and is followed by a negative statement. Notice that the consonant immediately following the word *nɔ* is strongly pronounced!

Ɛ̀ Amanda?	Nɔ, non ɛ̀ Amanda.
Ɛ̀ Luca?	Nɔ, non ɛ̀ Luca.
Ɛ̀ Tina?	Nɔ, non ɛ̀ Tina.
Ɛ̀ Ɛva?	Nɔ, non ɛ̀ Ɛva.
Ɛ̀ Lɔla?	Nɔ, non ɛ̀ Lɔla.

*22. The negative statement contains a new word. What is it?

*23. The function of this new word is to negate *the meaning of what follows*. Thus, if *Ɛ̀ Amanda* translates as 'It's Amanda,' what is a translation of *Non ɛ̀ Amanda*?

24. Whereas in ordinary conversation the word nɔ may occur alone as a short answer to a question, the word non never does, and must be followed by something. A simple way of defining the difference between these two words is to say that nɔ is a stressed word that occurs before a pause (represented in writing by a punctuation mark of some kind), but non is normally an unstressed word that does not occur before a pause.

25. Listen again to the following question-answer pairs and repeat, paying close attention to both the intonation and the major stress in the negative statement.

CASUAL	POTENTIALLY EMPHATIC
(ɛ̀ Amanda?)X	(Nɔ, non ɛ̀ Amanda.)X
(ɛ̀ Luca?)X	(Nɔ, non ɛ̀ Luca.)X
(ɛ̀ Tina?)X	(Nɔ, non ɛ̀ Tina.)X
(ɛ̀ Ɛva?)X	(Nɔ, non ɛ̀ Ɛva.)X
(ɛ̀ Lɔla?)X	(Nɔ, non ɛ̀ Lɔla.)X

*26. In the negative statements following the word nɔ, where does the major stress occur?

*27. You will now be asked a series of questions about the identity of someone. Each time, give a complete response following the Sì or Nɔ that is given. Use an affirmative statement after Sì and a negative statement after Nɔ. Your response will be confirmed each time.

(1) Sì
(2) Sì
(3) Nɔ
(4) Nɔ
(5) Sì
(6) Nɔ
(7) Sì
(8) Nɔ
(9) Nɔ
(10) Sì

* * * * *

28. Up until now you have been asked only one kind of yes-no question ---- an affirmative one. For example, ɛ̀ Amanda?

29. The following is a negative yes-no question ---- Non ɛ̀ Amanda?

*30. Notice that here the major stress occurs in the same place as in the corresponding negative statement. Where does the major stress occur? Listen again: Non ɛ̀ Amanda?

31. A normal response to the question Non ɛ̀ Amanda? may be one of the following:

Sì, ɛ̀ Amanda.
No, non ɛ̀ Amanda.
No. ɛ̀ Lola.

*32. Are these the same responses that one might hear in answer to the affirmative question: ɛ̀ Amanda?

*33. According to what has been said in this unit, is the following question-answer sequence normal in Italian?

Non ɛ̀ Amanda? Sì, non ɛ̀ Amanda.

34. Accordingly, here is a definition of sì ---- 'a word indicating that the affirmative counterpart of a given question is true.'

35. Similarly, the word no indicates that the negative counterpart of a given question is true.

*36. Applying the meanings given in frames No. 34 and No. 35, fill in the blanks with Sì or No in the following question-answer pairs:

(1) ɛ̀ Nini? ____, ɛ̀ Nini.
(2) ɛ̀ Sabina? _____, ɛ̀ Sabina.
(3) ɛ̀ Savina? _____. ɛ̀ Ɛva.
(4) ɛ̀ Spina? _____, non ɛ̀ Spina.
(5) ɛ̀ Agata? _____. Non ɛ̀ Linda.

(6) Non ɛ̀ Cola? _____, ɛ̀ Cola.
(7) Non ɛ̀ Lola? _____, ɛ̀ Lola.
(8) Non ɛ̀ Amanda? _____. ɛ̀ Gina.
(9) Non ɛ̀ Luca? _____, non ɛ̀ Luca.
(10) Non ɛ̀ Tina? _____, non ɛ̀ Tina.

If necessary, repeat the preceding until you have mastered it!

* * * * *

37. We have now examined two kinds of simple yes-no questions ---- an affirmative one and a negative one.

38. Listen now to a third kind.
È Amanda, nɔ?

39. What is being expressed in this kind of question is an affirmative statement followed by a question, nɔ?, asking for confirmation or verification as to the validity of the statement. This type of question is sometimes called a VERIFICATION QUESTION.

40. In English, this particular verification question may be expressed as:
"It's Amanda, isn't it?"
"It's Amanda, right?"
"It's Amanda, isn't that correct?"

41. In Italian, a normal response to this kind of question is the same as what one might hear in answer to the simple questions: È Amanda? or Non è Amanda?

*42. Thus, is the following question-answer sequence normal in Italian?
È Ɛva, nɔ? Sì, è Eva.

*43. Is this normal?
È Ɛva, nɔ? Nɔ, non è Ɛva.

*44. Is this normal?
È Ɛva, nɔ? Nɔ. È Lɔla.

TEST A (not recorded)

Fill in the blanks with Sì or Nɔ in the following question-answer pairs:

1) Ɛ̀ Alina? ____, ɛ̀ Alina.
2) Ɛ̀ Lɛa ____. Non ɛ̀ Lɔla.
3) Non ɛ̀ Pia? ____, ɛ̀ Pia.
4) Ɛ̀ Mina, nɔ? ____, ɛ̀ Mina.
5) Ɛ̀ Nɛna, nɔ? ____. Non ɛ̀ Amanda.
6) Ɛ̀ Amina? ____. Ɛ̀ Tina.
7) Non ɛ̀ Lina? ____, ɛ̀ Lina.
8) Ɛ̀ Pina? ____, non ɛ̀ Pina.
9) Ɛ̀ Nina, nɔ? ____, non ɛ̀ Nina.
10) Non ɛ̀ Lina? ____. Ɛ̀ Lɔla.
11) Ɛ̀ Nini, nɔ? ____. Ɛ̀ Ɛva.
12) Ɛ̀ Sabina, nɔ? ____. Non ɛ̀ Agata.
13) Ɛ̀ Gina? ____, ɛ̀ Gina.
14) Non ɛ̀ Luca? ____. Ɛ̀ Cɔla.
15) Ɛ̀ Bista? ____. Non ɛ̀ Amanda.
16) Non ɛ̀ Mɛna? ____, non ɛ̀ Mɛna; ɛ̀ Linda.
17) Ɛ̀ Savina, nɔ? ____, ɛ̀ Savina.
18) Non ɛ̀ Magda? ____, ɛ̀ Magda.
19) Ɛ̀ Spina, nɔ? ____. Non ɛ̀ Ɛva; ɛ̀ Spina.
20) Ɛ̀ Ɛva? ____, ɛ̀ Lɔla.

TEST B (not recorded)

Match the items on the left with those on the right.

(1) a

(2) ɛ

(3) i

(4) ɔ

(5) u

(6) vowels No. 40 and No. 70

(7) vowels No. 2 and No. 40

(8) nɔ

(9) non

(10) ɛ̀ Lɔla, nɔ?

(A) 'rounded' vowels

(B) a verification question

(C) a letter representing vowel No. 1

(D) a letter representing vowel No. 40

(E) normally an unstressed word that does not occur before a pause

(F) a letter representing vowel No. 70

(G) a letter representing vowel No. 3

(H) a stressed word that occurs before a pause

(I) 'open' vowels

(J) a letter representing vowel No. 2.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Read the following in Italian:

a	ɛ	Amanda
u	ɔ	Luca
i		Tina
		Ɛva
		Lɔla

3) VISUAL AIDS: pictures of different people --- the pictures should bear names like Amanda, Luca, Tina, etc.

Instructor holds up different pictures and asks questions like:

	STUDENT ANSWER
Chi ɛ̀?	Ɛ̀ ____________.
Ɛ̀ Amanda? Non ɛ̀ Ɛva? Ɛ̀ Lɔla, nɔ?	Sì, ɛ̀ ______. (or) Nɔ, non ɛ ____, ɛ̀ ______.

UNIT IX

1. Listen to the following sound.
( ) ( )

*2. Is the sound you just heard a vowel?

*3. How many vowels do you hear in the following?
( )

*4. How many pulse-beats did you hear?

*5. How many syllables did you hear, then?

6. Now listen carefully.
( )

*7. How many syllables did you hear?

8. In this last utterance, two sounds were present, but only one syllable. Listen again.
( ) ( )

*9. Is the first sound-type you heard in this utterance vowel No. 3?

10. For convenience, we shall represent the first sound-type in this utterance as /Y/.

*11. Is /Y/ a vowel if it does not constitute a syllable by itself?

*12. According to Unit C, what do we call a sound-type similar to a vowel, but not constituting a syllable?

*13. Is /Y/ a semivowel?

*14. Is /I/ a semivowel?

* * * * *

15. Now listen to the following Italian name.
( ) ( )

*16. How many pulse-beats or syllables do you hear in this name? Listen again.
( ) ( )

17. In order to represent the sound-types in this name, we will write: /BYÁNKA/

*18. How many vowels does the name contain?

*19. Does a vowel precede the stressed vowel?

*20. Does a semivowel precede the stressed vowel?

21. Now repeat the name, making sure that you proncunce only two syllables.
( )X ( )X

22. Notice that the /NK/ combination sounds very much like the ending of the English word 'sunk.'
( )X ( )X

23. Now look at the way the Italian name is actually spelled, and repeat the name again.
(Bianca)X (Bianca)X

*24. Is the following pronunciation Italian?
( ) ( )

*25. Which of the following is Italian, a, b, or c?
(a) (b) (c) (a) (b) (c)

26. Repeat the Italian again.
(Bianca)X (Bianca)X

*27. If you are introduced to someone whose last name is ( ), how would you spell the name? Repeat after the model.
( )X ( )X

*28. And if someone's last name is ( ), how is his name spelled? Repeat after the model.
( )X ( )X

*29. If someone's last name is (   ), how is his name spelled? Repeat after the model.
( )X ( )X

*30. Here is the name of a famous Italian wine -- (   ). How is the name spelled? Repeat after the model.
( )X ( )X

* * * * *

*31. Now listen to the following utterance and tell if you hear /I/ or /Y/.
( ) ( )

*32. What about this time?
( ) ( )

33. The utterances you heard in frames No. 31 and No. 32 mean two different things. Literal translations of these utterances are respectively 'Who loves?' (for frame No. 31) and 'he (or) she is calling' (for frame No. 32).

*34. Is this an equivalent of 'Who loves?' or 'He (or) She is calling'?
( ) ( )

*35. What about this one?
( ) ( )

*36. The following Italian word is an equivalent of 'was spying.' Does it contain /I/ or does it contain /Y/?
( ) ( )

*37. In view of the preceding, would you say that it is important to keep /I/ and /Y/ differentiated, i.e., not to confuse the two?

*38. How is /I/ represented in Italian writing?

*39. How is /Y/ represented in the Italian word /BYÁNKA/?

40. The letter y is not normally used in Italian writing, and occurs rarely, mainly in words that have been borrowed from other languages. For example, yacht, yankee.

41. In a few words, /Y/ is represented by the letter j, another letter not normally used in Italian. For example, jo-jo.

42. However, the letter most usually used to represent /Y/ is the letter i.

* * * * *

43. Now listen to the semivowel /Y/ after a vowel.
( )X ( )X

*44. How do you think this word is spelled in Italian?
( )X ( )X

45. Mai is an Italian word which in most situations translates either the English word 'never' or 'ever.'

*46. How many syllables do you hear in this word?
(mai)X (mai)X

*47. How many syllables do you now hear in this, the utterance for 'the Haitian woman'?
( ) ( )

48. In this last item the 'normal' pronunciation is reflected in: /ŁAITYÁNA/.

49. However, in a word like mai in which the letter i is in word-final position after a vowel letter, the pronunciation may be either: /MAY/ or /MÁI/.

*50. How many syllables, then, may be heard in the pronunciation of the Italian word for '(n)ever'?

51. Because in some words it is important to keep /I/ and /Y/ differentiated, and because the Italian writing system does not do this, our units have two dots above the letter i next to a vowel letter in those words in which the preferred pronunciation seems to be with unstressed /I/ rather than /Y/. If the letter i next to a vowel letter is not so marked, students may for the time being follow the general rule of reading it as /Y/ in an unstressed position.

Thus:

normal spelling	our spelling
spiava	spïava
l'haitiana	l'haïtiana
but,	
Bianca	Bianca
mai	mai

* * * * *

52. Listen to the following question and repeat.
( )X ( )X

53. What you just heard was a casual question asking if a particular individual or thing is in the area. Some of the translations for this utterance are:
'Is he/she/it in?'
'Is he/she/it around?'
'Is he/she/it present?'
'Is he/she/it there?'

54. Now look at the spelling and repeat.
(C'ɛ̀?)X (C'ɛ̀?)X

55. If you want to ask if a particular individual is in a given area, you may add a name. Repeat, pronouncing the first consonant of the name very strongly!
(C'ɛ̀ Bianca?)X (C'ɛ̀ Bianca?)X

*56. Translate the following sentence into Italian: 'Is Bianca in?'

57. Here is the same question, using an INTERESTED intonation. Repeat.
(C'ɛ̀ Bianca?)X (C'ɛ̀ Bianca?)X

58. A complete affirmative answer is: Sì, c'ɛ̀ Bianca. Repeat, noticing that the consonant immediately following Sì is strongly pronounced!
(Sì, c'ɛ̀ Bianca.)X (Sì, c'ɛ̀ Bianca.)X

59. A short affirmative answer is: Sì, c'ɛ̀. Repeat.
(Sì, c'ɛ̀.)X (Sì, c'ɛ̀.)

*60. Translate the following into Italian:
'Is Bianca around?' - 'Yes, she's around.'

61. A complete negative answer is: Nɔ, non c'ɛ̀ Bianca. Repeat, placing the major stress on c'ɛ̀.
(Nɔ, non c'ɛ̀ Bianca.)X (Nɔ, non c'ɛ̀ Bianca.)X

62. The complete negative answer may also be: Nɔ, Bianca non c'ɛ̀. Repeat, placing the major stress on c'ɛ̀.
(Nɔ, Bianca non c'ɛ̀.)X (Nɔ, Bianca non c'ɛ̀.)X

63. A short negative answer is: Nɔ, non c'ɛ̀. Repeat, placing the major stress on c'ɛ̀.
(Nɔ, non c'ɛ̀.)X (Nɔ, non c'ɛ̀.)X

*64. Translate the following into Italian:
'Is Bianca there?' - 'No, Bianca isn't here.'

65. Here is the sentence for 'Bianca is never in' or 'Bianca is not ever in.' Notice the stress on mai.

Bianca non c'ɛ̀ mai.

or

Non c'ɛ̀ mai Bianca.

*66. According to what you have observed so far, in a question involving c'ɛ̀, does the name of the person usually precede c'ɛ̀ or follow c'ɛ̀?

*67. According to what you have observed so far, in an affirmative statement involving c'ɛ̀, does the name of the person usually precede c'ɛ̀ or follow c'ɛ̀?

*68. According to what you have observed so far, in a negative statement involving c'ɛ̀, does it matter whether the name of the person precedes c'ɛ̀ or follows c'ɛ̀?

69. The three preceding frames have commented on certain kinds of frequent word order. You should, however, expect to hear other possibilities.

* * * * *

*70. Observe the following model:

S: C'ɛ̀ Bianca?
R: Sì, c'ɛ̀ Bianca.

You will now be given a series of questions asking if a particular individual is in the area. Give a complete affirmative response as in the model above. Your response will be confirmed each time.

*71. Observe the following model:

S: C'ɛ̀ Bianca?
R: Nɔ, non c'ɛ̀ Bianca.

You will now be given a series of questions asking if a particular individual is in the area. Give a complete negative response as in the model above. Your response will be confirmed each time.

*72. Now you will be asked one of the following kinds of questions:

C'ɛ̀ Bianca?	'Is Bianca in?'
Non c'ɛ̀ Bianca?	'Isn't Bianca in?'
C'ɛ̀ Bianca, nɔ?	'Bianca is in, isn't she?'

Regardless of the kind of question, you are to answer either in the affirmative (as in frame No. 70) or in the negative (as in frame No. 71), according to the indication given. Your answer will be confirmed each time.

1) Sì
2) Sì
3) Nɔ
4) Nɔ
5) Sì
6) Nɔ
7) Nɔ
8) Sì
9) Sì
10) Nɔ

73. You will now hear a series of short dialogs. Repeat each line, imitating as closely as possible. You should review this section many times until you feel at ease with each line. Note that in dialog V, the word chi is like ɛ̀ and c'ɛ̀ in that a consonant immediately following it is normally strongly pronounced!

I. A: C'ɛ̀ Bianca?
B: Sì, c'ɛ̀.

II. A: C'ɛ̀ Ɛva?
B: Nɔ, non c'ɛ̀.

III. A: C'ɛ̀ Ɛva?
B: Nɔ, Ɛva non c'ɛ; c'ɛ̀ Bianca.

IV. A: C'ɛ̀ Bianca?
B: Chi?
A: Bianca!
B: Sì, c'ɛ̀.

V. A: Chi c'ɛ̀?
B: C'ɛ̀ Bianca.
A: Non c'ɛ̀ Ɛva?
B: Nɔ, Ɛva non c'ɛ̀.

VI. A: C'ɛ̀ Ɛva, nɔ?
B: Nɔ, Ɛva non c'ɛ̀.
A: Ɔh, non c'ɛ̀ mai!

VII. A: C'ɛ̀ l'haïtiana?
B: Nɔ, non c'ɛ̀ l'haïtiana.

TEST A (answers not recorded)

You will hear 20 utterances, each said twice, and each containing either vowel No. 3 or the semivowel /Y/. For each utterance, put a check in the appropriate column according to whether you hear the vowel or the semivowel.

	vowel No. 3	semivowel /Y/
1)		
2)		
3)		
4)		
5)		
6)		
7)		
8)		
9)		
10)		
11)		
12)		
13)		
14)		
15)		
16)		
17)		
18)		
19)		
20)		

TEST B (not recorded)

Translate the following into Italian, using what has been presented to date.

1) Is Gina in? - No, she's not.

2) Who's there? - Luca's there.

3) Who is it? - It's Luca.

4) It's Bianca, isn't it? - No, it's Eva.

5) Isn't Linda around? - No, she's never around.

6) The Haitian woman is present, isn't she? - Yes, she is.

7) Isn't it Lola? - Yes. It's not Lia.

8) Is Tina here? - Yes, Tina's here.

9) Is Luca there? - No, he isn't.

10) Amanda's here, right? - No, Amanda's not here.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the first 16 answers of Test A. These may be obtained from the Instructor or the Instructor's Manual.

3) First translate into English, and then practice reading the seven dialogs of frame No. 73.

UNIT X

1. Listen to the following sound.
   ( ) ( )

*2. Is the sound you just heard a vowel?

*3. How many vowels do you hear in the following?
   ( )

*4. How many pulse-beats did you hear?

*5. How many syllables did you hear, then?

6. Now listen carefully.
   ( )

*7. How many syllables did you hear?

8. In this last utterance, two sounds were present, but only one syllable. Listen again.
   ( ) ( )

*9. Is the first sound-type you heard in this utterance vowel No. 2?

10. For convenience, we shall represent the first sound-type in this utterance as /W/.

*11. Is /W/ a vowel if it does not constitute a syllable by itself?

*12. According to Unit C, what do we call a sound-type similar to a vowel, but not constituting a syllable?

*13. Is /W/ a semivowel?

*14. Is /U/ a semivowel?

* * * * *

15. Now listen to the following Italian word.
   ( ) ( )

*16. How many pulse-beats or syllables do you hear in this word?
( ) ( )

17. In order to represent the sound-types in this word, we will write:
/KWI/

*18. How many vowels does the word contain?

*19. Does a vowel precede /I/ here?

*20. Does a semivowel precede /I/ here?

21. Now repeat the word, making sure that you pronounce only one syllable.
( )X ( )X

22. Remember that /K/ is not aspirated.
( )X ( )X

23. Now look at the way the Italian word is actually spelled, and repeat it again.
(qui)X (qui)X

24. Notice that the /KW/ combination is represented here by the letters qu. This is normal in Italian, and there are very few exceptions to this rule.

25. The word qui is an Italian word which in most situations translates the English word 'here,' as opposed to 'there.'

26. The opposite of qui is lì.

*27. How might you express in Italian the idea, ' Here, not there' ?

*28. If you are introduced to someone whose last name is ( ), how would you spell the name?

* * * * *

*29. Now listen to the following utterance and tell if you hear /U/ or /W/ in the second syllable.
( ) ( )

*30. What about this time?
( ) ( )

31. The utterances you heard in frames No. 29 and No. 30 mean different things. Literal translations of these utterances are respectively 'laky' or 'pertaining to a lake' (for frame No. 29) and 'which' or 'she who' (for frame No. 30).

*32. Is this an equivalent of 'laky' or 'which'?
( ) ( )

*33. What about this one?
( ) ( )

*34. The following Italian word is an equivalent of 'duel.' Does it contain /U/ or does it contain /W/?
( ) ( )

*35. In view of the preceding, would you say that it is important to keep /U/ and /W/ differentiated, i.e., not to confuse the two?

*36. How is /U/ represented in Italian writing?

*37. How is /W/ represented in the Italian word /KWI/?

38. The letter _w_ is not normally used in Italian writing, and occurs only rarely, mainly in words that have been borrowed from other languages. For example, _watt_, _Washington_.

39. The letter normally used to represent /W/ is the letter _u_.

* * * * *

40. Now listen to the semivowel /W/ _after_ a vowel.
( )X ( )X

*41. How would you spell this word in Italian?
( )X ( )X

*42. How many syllables do you hear in this name?
( )X ( )X

*43. How many syllables do you hear in the following Italian word, the word for 'fearful'?
( ) ( )

44. Because in some words it is important to keep /U/ and /W/ differentiated, and because the Italian writing system does not do this, our units have two dots above the letter *u* next to a vowel letter in those words in which the preferred pronunciation seems to be with unstressed /U/ rather than /W/. If the letter *u* next to a vowel letter is *not* so marked, students may follow the general rule of reading it as /W/ in an unstressed position.

Thus:	normal spelling	our spelling
	lacuale	lacüale
	duello	düɛllo
	pauroso	paüroso
but,		
	qui	qui
	Augusta	Augusta

* * * * *

45. Listen to the following question and repeat, remembering to pronounce the consonant following *ɛ̀* very strongly!
(ɛ̀ qui?)X (ɛ̀ qui?)X

46. What you just heard was a casual question asking if a particular individual or thing is *here*. The normal translation for this utterance is:
'Is he/she/it here?'

47. If you want to ask whether a particular individual is here, you may add a name. Repeat.
(ɛ̀ qu*i* Augusta?)X (ɛ̀ qu*i* Augusta?)X

*48. Translate the following sentence into Italian: 'Is Augusta *here*?'

49. Here is the same question, using an INTERESTED intonation. Repeat.
(ɛ̀ qu*i* Augusta?)X (ɛ̀ qu*i* Augusta?)X

50. A complete affirmative answer is: Sì, ɛ̀ qu*i* Augusta. Repeat, placing the major stress on *qui*.
( )X ( )X

51. The complete affirmative answer may also be: Sì, Augusta ɛ̀ qui. Repeat, placing the major stress on qui.
( )X ( )X

52. A short affirmative answer is: Sì, ɛ̀ qui. Repeat, placing the major stress on qui.
( )X ( )X

*53. Translate the following into Italian:
'Is Augusta in this place?' - 'Yes, she's here.'

54. A complete negative answer is: No, non ɛ̀ qui Augusta. Repeat, placing the major stress on ɛ̀.
( )X ( )X

55. The complete negative answer may also be: No, Augusta non ɛ̀ qui. Repeat, placing the major stress on ɛ̀.
( )X ( )X

56. A short negative answer is: No, non ɛ̀ qui. Repeat, placing the major stress on ɛ̀.
( )X ( )X

*57. Translate the following into Italian:
'Is Augusta here?' - 'No, Augusta isn't here.'

58. Here is the sentence for 'Augusta is never here.' Notice the stress on mai.

Augusta non ɛ̀ mai qui.
or
Non ɛ̀ mai qui Augusta.

*59. According to what you have observed so far, in a question involving ɛ̀ qui, does the name of the person usually precede ɛ̀ qui or follow ɛ̀ qui?

*60. According to what you have observed so far, in a statement involving ɛ̀ qui, does the name of the person usually precede or follow?

*61. In frame No. 26 you were given the opposite of qui. What is it?

*62. In order to ask if someone is here in Italian, you say: È qui? What would you say, then, to ask if someone is there?

*63. Translate the following sentence into Italian: 'Is Augusta there?'

64. Here is the same question, using an INTERESTED intonation. Repeat.
(È lì Augusta?)X (È lì Augusta?)X

65. If in a given sentence you wish to talk about 'in that place' instead of 'in this place,' the word lì is simply used in place of qui.

*66. Express the following idea using lì: 'Augusta is never there.'

* * * * *

*67. In Unit IX you were given an expression that is used to talk about someone being in a given area. What was it?

68. A major difference between c'è and è qui or è lì is that the latter two expressions are preferably used whenever one is pointing to an area or emphasizing the idea of 'here', or 'there.' C'è, on the other hand, implies no emphasis on the location and is often used as a translation of the English 'is in,' 'is around,' 'is present.'

* * * * *

*69. Imagine that you and a friend are looking closely at a map, and that your friend is pointing to different places and each time asking if a particular individual is in the place indicated. You will now be asked questions patterned after the model below. Reply as indicated, paying close attention to what is to be stressed. Your response will be confirmed each time. Note: A consonant immediately following the word qui is ordinarily strongly pronounced!
S: È qui Augusta?
R: Sì, è qui Augusta. (if an affirmative response is indicated)
(or)
R: No, non è qui Augusta. (if a negative response is indicated)

1) Sì
2) Nɔ
3) Nɔ
4) Sì
5) Nɔ
6) Sì
7) Sì
8) Nɔ
9) Nɔ
10) Sì

*70. Now imagine that you have moved away from the map while your friend has remained near it. This time, although your friend's questions will contain the word qui, your answers will contain the word lì. Note: A consonant immediately following the word lì is ordinarily strongly pronounced!

S: ɛ̀ qui augusta?
R: Sì, ɛ̀ lì Augusta. (if an affirmative response is indicated)

(or)

R: Nɔ, non ɛ̀ lì Augusta. (if a negative response is indicated)

1) Nɔ
2) Sì
3) Sì
4) Nɔ
5) Sì
6) Nɔ
7) Nɔ
8) Sì
9) Sì
10) Nɔ

*71. With your friend still near the map, but yourself away from it, imagine your friend asking you for the name of a person who happens to be in a given area. Follow the model below, using the names indicated. Your response will be confirmed each time. Note: in this kind of situation you are expected to use c'ɛ̀!

S: Chi c'ɛ̀ qui? 'Who is here?'
R: C'ɛ̀ (name) lì.** '(name) is there.'

1) Gina
2) Nini
3) Mɛna
4) Nɛna
5) Magda
6) Savina
7) l'haïtiana
8) Bianca
9) Augusta
10) Guendalina

**The word order may also be: Lì c'ɛ̀ (name).

*72. Now imagine that you have been given a list of names (List A). Your friend has another list of names (List B).

List A (your list)	List B (your friend's list)
Amanda	Alina
Luca	Lia
Tina	Nina
Ɛva	Cola
Lola	Magda
Bianca	Linda
Augusta	Pia

Your friend will first ask a question involving c'ɛ (as in frame No. 72 of Unit IX). If the name is on either list, answer: Sì, c'ɛ; otherwise, answer in the negative, repeating the name at the end of your response.

Then you will be asked whether the name is either 'there' (meaning on your list) or 'here' (meaning on his list, List B). Answer according to the model, always repeating the name at the end of a negative response, but omitting it in an affirmative response.

Your responses will be confirmed each time.

model
S: C'ɛ Sabina?
R: No, non c'ɛ Sabina.

but,
S: C'ɛ Augusta?
R: Sì, c'ɛ.

S: Ɛ̀ lì?
R: Sì, ɛ qui.

S: Ɛ̀ qui?
R: No, non ɛ lì Augusta; ɛ qui.

TEST A (answers not recorded)

You will hear 20 utterances, each said twice, and each containing either vowel No. 2 or the semivowel /W/. For each utterance put a check in the appropriate column according to whether you hear the vowel or the semivowel.

	vowel No. 2	semivowel /W/
1)		
2)		
3)		
4)		
5)		
6)		
7)		
8)		
9)		
10)		
11)		
12)		
13)		
14)		
15)		
16)		
17)		
18)		
19)		
20)		

TEST B (not recorded)

Using what has been presented to date, translate the following into Italian. NOTE: items within parentheses are to serve as aids to the situational meaning, and underlined words indicate greater emphasis. Some sentences involve the use of *c'ɛ*, whereas other sentences involve *ɛ̀ qui* or *ɛ̀ lì*. *You should be guided in your choice by the models given in frames No. 69, 70 and 71!*

(pointing to a spot on a map)

1) Is it here? - No, it's not there.
2) Is Augusta there? - Yes, Augusta is there.
3) Bianca is in this spot, isn't she? - No, Bianca's not there; she's here!
4) Who is *here*? - The Haitian woman is *here*.
5) Isn't Luca in that place? - No, he's not *there*!

* * * * *

(on the phone)

6) Is Luca there? - No, he isn't.
7) Is Luca *there*? - No, he's never *here*!

* * * * *

8) Is Gina around? - Yes, she is.
9) Has Tina arrived? - Yes, she has.
10) Is the Haitian woman *here*? - Yes, the Haitian woman is *here*!

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the first 15 answers of Test A. These may be obtained from the Instructor or the Instructor's Manual.

3) Instructor writes several names on the board. He then asks students location questions as below, which students are to answer using what has been presented to date. Students may also ask location questions of the Instructor or of other students. NOTE: X stands for a name.

QUESTIONS	ANSWERS
C'ɛ̀ X? C'ɛ̀ X, nɔ? Non c'ɛ̀ X? }	{ Sì, ... Nɔ, ...
Chi c' ɛ̀ { lì qui?	C'ɛ̀ X lì. (or) Lì c'ɛ̀ X.
ɛ̀ { lì qui X?	{ Sì, ... Nɔ, ...

4) Review the identification activity (classroom activity No. 3) of Unit VIII.

RECAPITULATION (Units I - X)

SOUND-TYPES

Sound-types	written symbols	as in:	unit
No. 1 (or) /A/	a	Amanda	I
No. 2 (or) /U/	u (ü*)	Luca	
		lacüale	II
No. 3 (or) /I/	i (ï*)	Tina,	
		spïava	III
No. 70 (or) /ɛ/	ɛ **	ɛva	IV
No. 40 (or) /ɔ/	ɔ **	Lɔla	VIII

*This symbol is used in these units to indicate that a vowel rather than a semivowel is preferred. It is found on a letter only in an unstressed position in a word.

**This special type has been adopted in these units as an aid to students.

semivowels			
/Y/	i	Bianca, mai	IX
/W/	u	qui, Augusta	X

SOME SPELLING FEATURES TO REMEMBER

sound combinations	written symbols	as in:	unit
/KI/	chi	chi	IV
/KY/	chi	chianti	IX
/KW/	qu	qui	X

Note too, that the word c'ɛ̀ is pronounced like the beginning part of the English word 'cello.'

The letters j, w and y are not normally used in Italian writing, and occur only rarely, usually in words borrowed from other languages. For example, jɔ-jɔ, watt, yacht.

SOME SOUND FEATURES TO REMEMBER

rounded vowels: No. 2 and No. 40 are pronounced with the mouth rounded throughout the production of the sound.

examples: Luca, Lɔla

open vowels: No. 70 and No. 40 are pronounced with the mouth relatively open throughout the production of the sound.

examples: Ɛva, Lɔla

dental consonants: /D/ and /T/ are usually dentals (i.e., the front part of the tongue touches the upper teeth).

examples: Amanda, Tina

unaspirated consonants: /P/, /K/ and /T/ are not aspirated (i.e., they are not accompanied by a puff of air). As a clue to remembering them, think of the English word 'pact.'

examples: Pia, Luca, Tina

strongly pronounced consonants: after certain words (like ɛ̀, c'ɛ̀, chi, qui, lì, sì, nɔ) the initial consonant of the following word is normally pronounced very strongly.

examples:
Ɛ̀ Luca.
C'ɛ̀ Bianca.
Chi c'ɛ̀?
Ɛ̀ qui Pia?
Ɛ̀ lì Tina?
Sì, c'ɛ.
Nɔ, non c'ɛ̀.

MEANING VERSUS TRANSLATION (unit IV)

The *meaning* of an utterance depends upon the situation or situations in which it is used; a *translation* is a way of rendering the meaning in a given language. Thus, one meaning for *Chi ɛ̀*? is "a question asking for the identity of a person being referred to," but the following are some English translations of *Chi ɛ̀*? - "Who is it?" "Who is she?" "Who is he?" "What's his name?"

NƆ VERSUS NON (unit VIII)

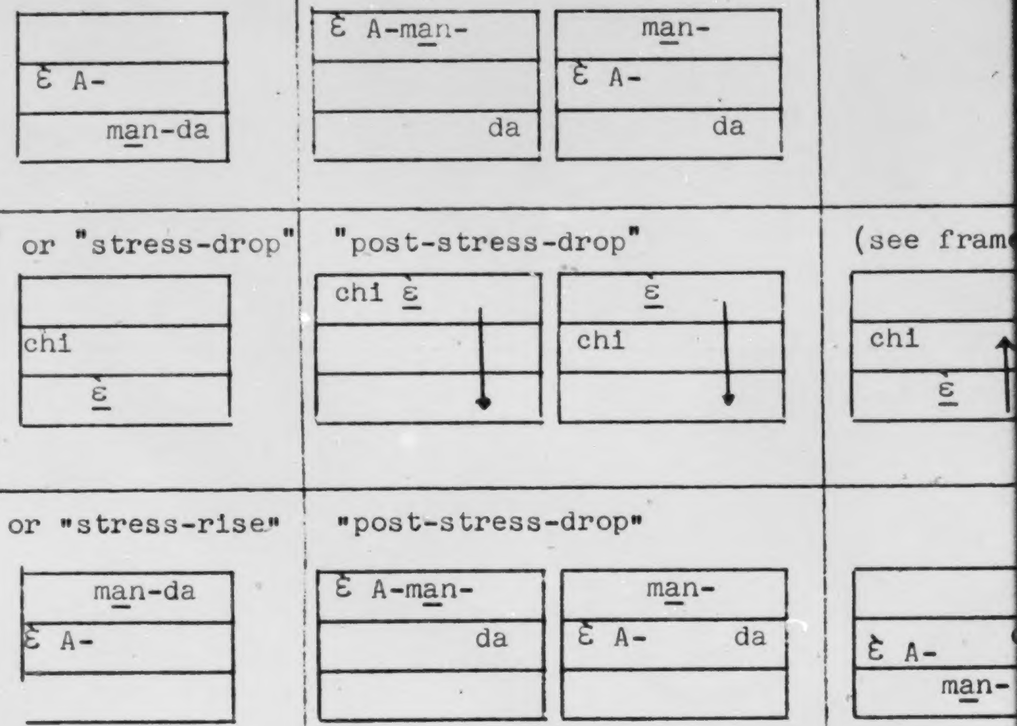
Nɔ is a stressed word that occurs before a pause, but *non* is normally an unstressed word that does not occur before a pause.

MEANING OF SÌ AND NƆ (unit VIII)

Sì is a word indicating that the affirmative counterpart of a given question is true; *nɔ* is a word indicating that the negative counterpart of a given question is true. In other words, *sì* means agreement with an *affirmative statement*; *nɔ* means agreement with a *negative statement*.

ITALIAN

	casual (unit V)	potentially emphatic (unit VI)	interes (unit V
STATEMENTS (ɛ̀ Amanda.)	"low" or "stress-drop"	"post-stress-drop"	
INFORMATION QUESTIONS (Chi ɛ̀?)	"low" or "stress-drop"	"post-stress-drop"	(see fram
YES-NO QUESTIONS (ɛ̀ Amanda?)	"high" or "stress-rise"	"post-stress-drop"	

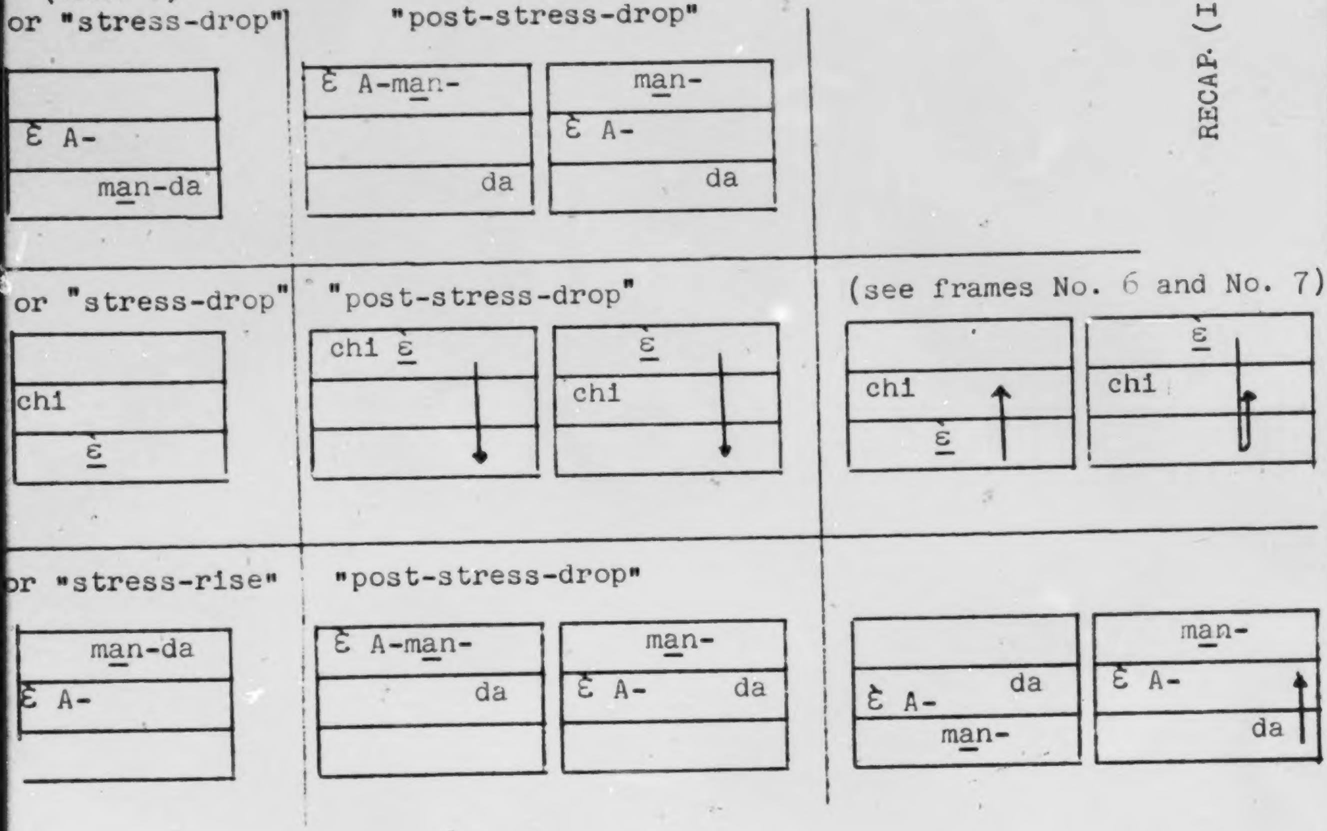

ɛ̀ A-
man-da
ɛ̀ A-man-
da
man-
ɛ̀ A-
da
chi
ɛ
chi ɛ
ɛ
chi
chi
ɛ
man-da
ɛ̀ A-
ɛ̀ A-man-
da
man-
ɛ̀ A-
da
ɛ̀ A-
man-

casual
(unit V)

potentially emphatic
(unit VI)

interested
(unit VII)

RECAP. (I-X)


or "stress-drop"
ε A-
man-da
"post-stress-drop"
ε A-man-
da
man-
ε A-
da
or "stress-drop"
chi
ε
"post-stress-drop"
chi ε
ε
chi
(see frames No. 6 and No. 7)
chi
ε
ε
chi
or "stress-rise"
man-da
ε A-
"post-stress-drop"
ε A-man-
da
man-
ε A-
da
da
ε A-
man-
man-
ε A-
da

AFFIRMATIVE STATEMENTS	VERIFICATION QUESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATI
ɛ̀ Amanda.	ɛ̀ Amanda, nɔ?	Non ɛ̀ Amanda.	(Non) ɛ̀ Amanda?	Chi (ɛ̀)?
'It's Amanda.'	'It's Amanda, isn't it?	'It's not Amanda.'	'Is(n't) it Amanda?'	'Who (is he/s

ICATION STIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATION QUESTIONS
nda, nɔ?	Non ɛ̀ Amanda.	(Non) ɛ̀ Amanda?	Chi (ɛ̀)?
Amanda, 't it?	'It's not Amanda.'	'Is(n't) it Amanda?'	'Who (is he/she/it)?'

AFFIRMATIVE STATEMENTS	VERIFICATION QUESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATIO
C'ɛ̀.	*C'ɛ̀, nɔ*?	*Non c'ɛ (mai)*.	*(Non) c'ɛ̀?*	*Chi c'ɛ̀?*
'He/she/it is around /in/there/ here.'	'He/she/it is around, right?'	'He/she/it isn't (ever) around.'	'Is(n't) he/ she/it around?'	'Who is a
			Non c'ɛ mai?	*Chi non c*
			'Isn't he/ she/it ever around?'	'Who isn' (ever) a

COMMENT: A name (e.g., *Bianca*) may either precede any of the above constructions or follow *c'ɛ* (*mai*). However, it is safer for beginning students to place a name after *c'ɛ̀* (*mai*), since in questions and affirmative statements this is its normal position.

Thus: *C'ɛ̀ Bianca*. 'Bianca is around/in/there/here.'

Non c'ɛ (mai) Bianca? 'Isn't Bianca (ever) around?'

ICATION TIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATION QUESTIONS
nɔ?	Non c'ɛ̀ (mai).	(Non) c'ɛ̀?	Chi c'ɛ̀?
he/it round, t?'	'He/she/it isn't (ever) around.'	'Is(n't) he/she/it around?'	'Who is around?'
		Non c'ɛ̀ mai?	Chi non c'ɛ̀ (mai)?
		'Isn't he/she/it ever around?'	'Who isn't (ever) around?'

.g., Bianca) may either precede any of the above
tions or follow c'ɛ̀ (mai). However, it is safer
nning students to place a name after c'ɛ̀ (mai),
questions and affirmative statements this is
l position.

ɛ Bianca. 'Bianca is around/in/there/here.'

on c'ɛ (mai) Bianca? 'Isn't Bianca (ever) around?'

AFFIRMATIVE STATEMENTS	VERIFICATION QUESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORM
ɛ { lì qui.	ɛ { lì qui, no?	Non ɛ̀ (mai) { lì qui.	(Non) ɛ̀ { lì qui?	Chi c'
'He/she/it is { there here.'	'He/she/it is { there here, right?'	'He/she/it isn't (ever) { there here.'	'Is(n't) he/she/it { there here?'	'Who i
			Non ɛ̀ mai { lì qui?	Chi no
			'Isn't he/she/it ever { there here?'	'Who i { ther here

COMMENT: A name (e.g., Augusta) may either precede any of the above constructions or follow qui/lì. In yes-no questions, however, a name most frequently occurs at the end.

Thus: ɛ̀ lì Augusta. (or) Augusta ɛ̀ lì. 'Augusta is there.'
(Non) ɛ̀ lì Augusta? 'Is(n't) Augusta there?'

C'ɛ̀ Augusta { lì
qui.

{ Lì
Qui } c'ɛ̀ Augusta.

'Augusta is { there
here.'

COMMENT: Use this construction in response to an information question begi

IFICATION UESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATION QUESTIONS
$\left.\begin{array}{l}\text{lì}\\\text{qui, no?}\end{array}\right.$	Non ɛ̀ (mai) $\left\{\begin{array}{l}\text{lì}\\\text{qui.}\end{array}\right.$	(Non) ɛ̀ $\left\{\begin{array}{l}\text{lì}\\\text{qui?}\end{array}\right.$	Chi c'ɛ̀ $\left\{\begin{array}{l}\text{lì}\\\text{qui?}\end{array}\right.$
e/she/it s $\left\{\begin{array}{l}\text{there}\\\text{here,}\end{array}\right.$ ight?'	'He/she/it isn't (ever) $\left\{\begin{array}{l}\text{there}\\\text{here.'}\end{array}\right.$	'Is(n't) he/she/it $\left\{\begin{array}{l}\text{there}\\\text{here?'}\end{array}\right.$	'Who is $\left\{\begin{array}{l}\text{there}\\\text{here?'}\end{array}\right.$
		Non ɛ̀ mai $\left\{\begin{array}{l}\text{lì}\\\text{qui?}\end{array}\right.$	Chi non c'ɛ̀ (mai) $\left\{\begin{array}{l}\text{lì}\\\text{qui?}\end{array}\right.$
		'Isn't he/she/it ever $\left\{\begin{array}{l}\text{there}\\\text{here?'}\end{array}\right.$	'Who isn't (ever) $\left\{\begin{array}{l}\text{there}\\\text{here?'}\end{array}\right.$

(e.g., Augusta) may either precede any of the
onstructions or follow qui/lì. In yes-no questions,
. a name most frequently occurs at the end.

s: ɛ̀ lì Augusta. (or) Augusta ɛ̀ lì. 'Augusta is there.'
(Non) ɛ̀ lì Augusta? 'Is(n't) Augusta there?'

i.

a.

$\left\{\begin{array}{l}\text{there}\\\text{here.'}\end{array}\right.$

his construction in response to an information question beginning with Chi.

UNIT XI

1. Listen to the following sound and repeat.
( )x ( )x ( )x

*2. Because the vowel you just heard sounds somewhat like the first vowel sound heard in the English word 'forty,' what is the name we have given it?
( )x ( )x

3. Remember that vowel No. 40 is an OPEN vowel. Keep your mouth relatively open and rounded throughout the production of the sound.
( )x ( )x

4. Now listen to the following new sound.
( ) ( ) ( )

5. The vowel you just heard differs from vowel No. 40 in several ways. One difference has to do with the relative openness of the mouth. The mouth is open more for vowel No. 40 than for this vowel.
( ) ( ) ( )

6. As a matter of fact, the position of the mouth should be the same for this new vowel as it is for vowel No. 2. Listen to both these vowels.
(new vowel) (vowel No. 2) (new vowel) (vowel No. 2)

7. This new vowel you have been hearing should remind you a little of the vowel sound heard in the English word 'four,' though the Italian vowel is somewhat shorter. It is pronounced with the mouth relatively closed and rounded. We shall refer to this vowel from now on as vowel No. 4. It is always represented by the letter o. Listen carefully, but do not repeat.
(o) (o) (o)

* * * * *

8. Listen to the following English words.
Low owe Joe go dough

9. Notice that they all rhyme.
(low)X (owe)X (Joe)X (go)X (dough)X

10. The Italian hearing these words would represent what he hears as follows:
(lou)X (ou)X (giou)X (gou)X (dou)X

11. In other words, what the Italian hears in these English utterances is vowel No. 4 followed by the semivowel /W/. Listen again and repeat.
(lou)X (ou)X (giou)X (gou)X (dou)X

12. If from these utterances one were to drop the semivowel /W/, they would all end in vowel No. 4 and as Italian syllables, they would then be represented in Italian as:
(lo)X (o)X (gio)X (go)X (do)X

13. The important thing to remember in pronouncing vowel No. 4 in Italian is that the mouth should be in a *closed* and *rounded* position to begin with, and that this 'pursed' position should be maintained *throughout the production of the sound*. Even the slightest forward movement of the lips during the production of the sound can convey to the Italian that you are saying /OW/ instead of /O/.

14. Repeat the following utterances as presented. Notice that you will be alternating between /O/ and /OW/.
(lo)X (lou)X
(o)X (ou)X
(gio)X (giou)X
(go)X (gou)X
(do)X (dou)X

*15. Now you will be given some of the ten utterances of frame No. 14. *Write* what an Italian would write for each utterance.
(   )
(   )
(   )
(   )
(   )

16. For frame No. 15 you should have written: lo, gou, o, dou, gio.

*17. Here are five more examples. Write what an Italian would write for each utterance.

( )
( )
( )
( )
( )

18. For frame No. 17 you should have written: gio, do, ou, gou, lo.

*19. Now try this test involving fifteen utterances. Write what an Italian would write for each utterance.

( )
( )
( )
( )
( )
( )
( )
( )
( )
( )
( )
( )
( )
( )
( )

20. For frame No. 19 you should have written: go, giou, lo, gio, do, dou, gou, ou, o, go, lou, giou, lo, o, dou.

* * * * *

(a) If out of the fifteen utterances, you got fewer than eleven correct, you should return to frame No. 11 and review from there until you do get more than ten correct. Then proceed with frame No. 21.

(b) If out of the fifteen utterances, you got more than ten correct, proceed with No. 21.

* * * * *

21. Conventional Italian spelling does not differentiate between vowel No. 40 and vowel No. 4. Both are represented by the letter o. Thus, /VƆ́TO/ which is a word for 'void, vacuum, empty space' and /VÓTO/ which is the word for 'grade, mark, vote, vow' are both normally represented as voto.

22. As can be seen from the preceding example, the difference between vowel No. 40 and vowel No. 4 is important when it is related to a difference in the meanings of words.

23. It has been found, however, that such is the case with these two vowels only when they appear in the stressed position of a word. In unstressed positions it is not important to make a clear distinction between the two vowel sounds, and in unstressed positions either vowel No. 4 or a vowel somewhat intermediate in quality between vowel No. 40 and vowel No. 4 is for all practical purposes perfectly acceptable.

24. Even in the stressed position of a word, however, not all speakers (whether educated or not) conform to the dictionary pronunciation of words with vowel No. 40 or vowel No. 4.

25. Thus, although the dictionary pronunciation of the word for 'grade' or 'vote' is /VÓTO/, some speakers do say /VƆ́TO/ for 'grade' or 'vote.'

26. These units will continue to make a distinction between stressed /Ɔ/ and stressed /O/ according to the dictionary pronunciation. The former will generally be represented ɔ and the latter o. In the few cases in which the Florentine and the Roman pronunciations differ, the symbol ŏ will be used to represent a Florentine /Ɔ/ but a Roman /O/ for the same word, and the symbol ô will be used to represent a Florentine /O/ but a Roman /Ɔ/ for the same word.

27. Thus, there is a poetic word for 'uncut' or 'unshaven' which would be written intŏnso, thereby indicating that one is likely to hear a stressed /Ɔ/ in the Florentine pronunciation, but a stressed /O/ in the Roman version.

28. The word for 'vogue' or 'fashion' would be written vôga to indicate that one is likely to hear a stressed /O/ in the Florentine pronunciation, but a stressed /Ɔ/ in the Roman version.

29. It is important to remember that what these units are indicating is simply a guide. If at any time the instructor's pronunciation varies from this guide, the student should be ready to accept such variation and try to imitate his instructor.

* * * * *

30. The following is the Florentine pronunciation of the Italian word for 'yoke.' Listen carefully and repeat.
( )X ( )X ( )X

31. In this pronunciation the word for 'yoke' contains a stressed vowel No. 4 followed by an unstressed vowel No. 4. Make sure that you do not add the semivowel /W/ to either of these vowel No. 4's.
( )X ( )X

32. Now look at the way the word is spelled. Observe how gi before o stands for the consonant sound in Gina and that the letter i serves to show that the syllable here is not /GO/ go.
(giôgo)X (giôgo)X

33. Now here is the word for 'sirloin.' Repeat.
(lombo)X (lombo)X (lombo)X

34. Now we have the word for a male 'pigeon' or 'dove.' It is also the Italian version of 'Columbus.' Repeat.
(colombo)X (colombo)X (colombo)X

35. If the final vowel of this word is changed to vowel No. 1, we have the word for a female 'pigeon' or 'dove.' It is also a girl's name. Repeat.
(colomba)X (colomba)X (colomba)X

36. Here are four Italian given names containing vowel No. 4. The first two are feminine names and the last two are masculine names. Repeat.
(Colomba)X (Tosca)X (Gosto)X (Noɛ̀)X

37. Now here are four Italian given names containing vowel No. 40. Again the first two are feminine names and the last two are masculine names. Repeat.
(Lɔla)X (Sɔnia)X (Cɔla)X Tɔnio)X

38. As you have probably noticed, many feminine given names in Italian end in vowel No. 1. Some exceptions are Clɛo, Saffo, and Nini (a variant of Nina).

39. Most masculine given names in Italian end in vowel No. 4. Some exceptions are Cɔla, which is short for Nicɔla (related to the English 'Nicholəs'); Luca (related to the English 'Luke' or 'Lucas'); Noɛ̀ (related to the English 'Noah'); Giovanni (related to the English 'John').

40. Many Italian given names have both masculine and feminine forms. In such cases the masculine name often ends in vowel No. 4 and the feminine name most usually ends in vowel No. 1.

*41. Thus, what would the masculine counterpart of Tina be?

*42. What would the masculine counterpart of Augusta be?

43. Some names, however, have only a masculine form or only a feminine form. There is no feminine counterpart of the masculine Nicɔla, for example; similarly, there is no masculine counterpart of the feminine Bianca.

*44. Translate the following model into English.
S: C'ɛ̀ Aldo?
R: Nɔ, Aldo non c'ɛ̀; c'ɛ̀ Alda.

*45. You will now hear a series of questions based on the preceding model. Give a complete response patterned after the model. Make sure that the second name you mention always ends in vowel No. 1. Your response will be confirmed each time.

*46. From the preceding exercise you may have noticed that all the masculine names ended in vowel No. 4 except for one name. What was that name?

*47. Now you will be given a series of questions involving feminine names. Give a complete response patterned after the model of frame No. 44, but this time be very careful to make the second name that you mention end in vowel No. 4. Remember ---- do not add any semivowel /W/ after vowel No. 4! Your response will be confirmed each time.

TEST A (answers not recorded)

You will hear 25 utterances, each said twice. Each utterance will contain a stressed, rounded vowel (i.e., vowel No. 2, vowel No. 4 or vowel No. 40). For each utterance write the letter that appropriately represents the stressed vowel, as indicated below.

vowel	letter
No. 2	u
No. 4	o
No. 40	ɔ

1)
2)
3)
4)
5)
6)
7)
8)
9)
10)
11)
12)
13)
14)
15)
16)
17)
18)
19)
20)
21)
22)
23)
24)
25)

TEST B (answers not recorded)

You will hear 25 names, each said twice. Each name is spelled with the letter o on the end. Some of the names will be pronounced correctly with a final vowel No. 4, but others will be mispronounced because a semivowel /W/ will follow vowel No. 4. For each utterance put a check in the appropriate column according to whether the name is pronounced correctly or mispronounced.

pronounced correctly mispronounced

1) Adɔlfo ________
2) Alano ________
3) Aldo ________
4) Alfio ________
5) Alfɔnso ________
6) Antɔnio ________
7) Augusto ________
8) Beniamino ________
9) Dino ________
10) Donato ________
11) Ɛlio ________
12) Fausto ________
13) Gino ________
14) Guido ________
15) Lɛo ________
16) Livio ________
17) Nando ________
18) Nino ________
19) Quinto ________
20) Silvio ________
21) Tano ________
22) Tino ________
23) Ugo ________

* * * * *

24) Clɛo ________
25) Saffo ________

TEST C (not recorded)

Translate the following thoughts into Italian as best you can by using only what has been presented to date.

1) Has Colomba arrived yet? (N.B. Do not use qui or lì!)

2) What's the name of the person you just mentioned?

3) Aldo is the one you mean, right?

4) You can find Silvio over there.

5) You'll never find Gino around here!

6) May I speak to Antonio? (said on the phone)

7) Antonio is gone.

8) Hasn't Nino come in yet? (N.B. Do not use qui or lì!)

9) Who is here?

10) He's always away.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the names in Test B. Pay special attention to the final vowel. There should be no semivowel /W/ at the end of these names.

3) 'Stressed Vowel' Game: Instructor writes the following letters on the board:

a u i o ɔ ɛ

A student is then called upon to go to the board. The Instructor reads several names from the following lists and the student writes each in the appropriate column according to the stressed vowel in the name. The stressed vowel should correspond to the vowel letter heading the column.

When the student has finished writing several names, any wrong spelling and any improper word placement are corrected, and the student then reads the corrected names. He should also be able to identify which names are masculine and which are feminine.

Points may be awarded as follows:

word correctly spelled - 4 points
word placed in correct column - 4 points
word properly identified as masculine or feminine - 2 points

Each student should have a chance to play this game, with each student being given the same number of names.

The winner is the student with the largest number of points at the end of the game.

FEMININE

a	u	i	o	ɔ	ɛ
Ạgata*	Augusta	Alina	Colomba	Antɔnia	Clɛo
Alda		Amina	Tosca	Lɔla	Ɛva
Amanda		Bista		Sɔnia	Lɛa
Bianca		Dina			
Donata		Fina			
Fabia		Gina			
Fạusta*		Guendalina			
Flavia		Lia			
Giovanna		Lidia			
Magda		Lina			
Nanda		Linda			
Saffo		Livia			
		Mina			
		Nina			
		Nini			
		Pia			
		Pina			
		Sabina			
		Savina			
		Silvia			
		Spina			
		Tina			

MASCULINE

a	u	i	o	ɔ	ɛ
Alano	Augusto	Beniamino	Gosto	Adɔlfo	Ɛlio
Aldo	Luca	Dino		Alfɔnso	Lɛo
Alfio	Ugo	Gino		Antɔnio	Noɛ̀**
Donato		Guido		Cɔla	
Fabio		Lino		Nicɔla	
Fạusto*		Livio		Tɔnio	
Flavio		Nino			
Giovanni		Pino			
Nando		Quinto			
Tano		Silvio			
		Tino			

*A dot (to be explained later) should be placed under the first vowel letter of this name to indicate the stressed vowel.

** The accent mark (to be explained later) is as much a part of the written word as the individual letters. Therefore, to omit it from this name is an error.

UNIT XII

1. Listen to the following sound and repeat.
( )X ( )X ( )X

*2. Because the vowel you just heard sounds somewhat like the first vowel sound heard in the English word 'seventy,' what is the name we have given it?
( )X ( )X

3. Remember that vowel No. 70 is an OPEN vowel. Keep your mouth relatively open throughout the production of the sound.
( )X ( )X

4. Now listen to the following new sound.
( ) ( ) ( )

5. The vowel you just heard differs from vowel No. 70 in several ways. One difference has to do with the relative oppenness of the mouth. The mouth is open more for vowel No. 70 than for this vowel.
( ) ( ) ( )

6. As a matter of fact, the position of the mouth should be the same for this new vowel as it is for vowel No. 3. Listen to both of these vowels.
(new vowel) (vowel No. 3) (new vowel) (vowel No.3)

7. This new vowel you have been hearing should remind you a little of the vowel sound heard in the English word 'eight,' though the Italian vowel is somewhat shorter. It is pronounced with the mouth relatively closed and pulled back tightly. We shall refer to this vowel from now on as vowel No. 8. It is always represented by the letter e. Listen carefully, but do not repeat.
(e) (e) (e)

* * * * *

8. Listen to the following English words.
lei weigh bey

9. Notice that they all rhyme.
(lei)X (weigh)X (bey)X

10. The Italian hearing these words would represent what he hears as follows:
(lei)X (uei)X (bei)X

11. In other words, what the Italian hears in these English utterances is vowel No. 8 followed by the semivowel /Y/. Listen again and repeat.
(lei)X (uei)X (bei)X

12. If from these utterances one were to drop the semivowel /Y/, they would all end in vowel No. 8 and as Italian syllables, they would then be represented in Italian as:
(le)X (ue)X (be)X

13. The important thing to remember in pronouncing vowel No. 8 in Italian is that the mouth should be in a closed and retracted position to begin with, and that this 'grinning' position should be maintained throughout the production of the sound. Even the slightest relaxing of the lips during the production of the sound can convey to the Italian that you are saying /EY/ instead of /E/.

14. Repeat the following utterances as presented. Notice that you will be alternating between /E/ and /EY/.
(le)X (lei)X
(ue)X (uei)X
(be)X (bei)X

*15. Now you will be given some of the six utterances of frame No. 14. Write what an Italian would write for each utterance.
(   )
(   )
(   )
(   )
(   )

16. For frame No. 15 you should have written: be, ue, lei, ue, bei.

*17. Here are five more examples. Write what an Italian would write for each utterance.

( )
( )
( )
( )
( )

18. For frame No. 17 you should have written: le, uei, uei, be, le.

*19. Now try this test involving fifteen utterances. Write what an Italian would write for each utterance.

( )
( )
( )
( )
( )
( )
( )
( )
( )
( )
( )
( )
( )
( )
( )

20. For frame No. 19 you should have written; lei, uei, bei, be, ue, le, le, ue, bei, le, ue, be, bei, uei, lei.

* * * * *

(a) If out of the fifteen utterances, you got fewer than eleven correct, you should return to frame No. 11 and review from there until you do get more than ten correct. Then proceed with frame No. 21.

(b) If out of the fifteen utterances, you got more than ten correct, proceed with frame No. 21.

* * * * *

21. Conventional Italian spelling does not differentiate between vowel No. 70 and vowel No. 8. Both are represented by the letter e. Thus, /PƐ́SKA/ which is the word for 'peach' and /PÉSCA/ which is the word for 'fishing' or 'load of fish' are both normally represented as pesca.

22. As can be seen from the preceding example, the difference between vowel No. 70 and vowel No. 8 is important when it is related to a difference in the meanings of words.

23. It has been found, however, that such is the case with these two vowels only when they appear in the stressed position of a word. In unstressed positions it is not important to make a clear distinction between the two vowel sounds, and in the unstressed positions either vowel No. 8 or a vowel somewhat intermediate in quality between vowel No. 70 and vowel No. 8 is for all practical purposes, perfectly acceptable.

24. Even in the stressed position of a word, however, not all speakers (whether educated or not) conform to the dictionary pronunciation of words with vowel No. 70 or vowel No. 8.

25. Thus, although the dictionary pronunciation of the word for 'fishing' is /PÉSKA/, some speakers do say /PƐ́SKA/ for 'fishing.'

26. These units will continue to make a distinction between stressed /Ɛ/ and stressed /E/ according to the dictionary pronunciation. The former will generally be represented ɛ and the latter e. In the few cases in which the Florentine and the Roman pronunciations differ, the symbol ĕ will be used to represent a Florentine /Ɛ/ but a Roman /E/ for the same word, and the symbol ȇ will be used to represent a Florentine /E/ but a Roman /Ɛ/ for the same word.

27. Thus, the word for 'temple' would be written tĕmpio to indicate that one is likely to hear a stressed /Ɛ/ in the Florentine pronunciation, but a stressed /E/ in the Roman version.

28. The word for Elba would be written Êlba to indicate that one is likely to hear a stressed /E/ in the Florentine pronunciation, but a stressed /Ɛ/ in the Roman version.

29. It is important to remember that what these units are indicating is simply a guide. If at any time the instructor's pronunciation varies from this guide, the student should be ready to accept such variation and try to imitate his instructor.

* * * * *

30. The following is an Italian word for 'baby.' It is a French borrowing. Listen carefully and repeat.
( )X ( )X ( )X

31. This word is pronounced here with an unstressed vowel No. 8 followed by a stressed vowel No. 8. Make sure that you do not add the semivowel /Y/ to either of these vowel No. 8's.
( )X ( )X

32. Now look at the way the word is spelled. The accent marks are simply marks retained from the French spelling.
(bébé)X (bébé)X

33. Now here is the word for 'chick-pea.' Repeat.
(cece)X (cece)X (cece)X

34. Don't be surprised by the spelling ce. After all, the English word 'cello' is spelled with ce. Here is the word for 'cement.' Repeat.
(cemento)X (cemento)X (cemento)X

35. Here is another word that looks like its English counterpart. It is the word for 'element.' Repeat.
(elemento)X (elemento)X (elemento)X

36. Here are four Italian given names containing vowel No. 8. The first two are feminine names and the last two are masculine names. Repeat.
(Fede)X (Lena)X (Bela)X (Cecɛ̀)X

37. Now here are four Italian given names containing vowel No. 70. Again the first two are feminine names and the last two are masculine names. Repeat.
(Lɛa)X (Mɛna)X (Lɛo)X (Ɛlio)X

*38. In Unit XI we saw that feminine given names in Italian tend to end in a certain vowel. What is this vowel?

*39. Also in Unit XI we saw that masculine given names in Italian tend to end in a certain vowel. What is this vowel?

40. Many Italian given names, however, end in vowel No. 8. Such names may be masculine or feminine names, and there is no way to tell which is which from the spelling.

41. Here is a list, read twice, of feminine names ending in vowel No. 8. Look at the spelling for each and repeat after the model. Make sure that you do not add any semivowel /Y/ after vowel No. 8.

(Adɛle)X	(Adɛle)X
(Cice)X	(Cice)X
(Clɔe)X	(Clɔe)X
(Dafne)X	(Dafne)X
(Ɛbe)X	(Ɛbe)X
(Edvige)X	(Edvige)X
(Ɛgle)X	(Ɛgle)X
(Selɛne)X	(Selɛne)X

42. Now here is a list, read twice, of masculine names ending in vowel No. 8. As before, look at the spelling for each, and repeat after the model. Do not add any semivowel /Y/ after vowel No. 8.

(Adone)X	(Adone)X
(Dante)X	(Dante)X
(Felice)X	(Felice)X
(Leone)X	(Leone)X
(Napoleone)X	(Napoleone)X
(Pasquale)X	(Pasquale)X
(Samuɛle)X	(Samuɛle)X
(Valɛnte)X	(Valɛnte)X

*43. Observe the following model.

S: C'ɛ̀ Adɛle?
R: No, Adɛle non c'ɛ̀; c'ɛ̀ Adone.

You will now hear a series of questions based on the preceding model and using the feminine names from frame No. 41. Give a complete response patterned after the model and using the masculine names (in order) from frame No. 42. Remember --- do not add any semivowel /Y/ after vowel No. 8! Your response will be confirmed each time.

*44. Observe the following model.

S: C'ɛ̀ Adone?
R: Nɔ̲, Adone non c'ɛ̲̀; c'ɛ̀ Adɛ̲le.

You will now be given a series of questions involving the masculine names from frame No. 42. Give a complete response patterned after the above model, and using the feminine names (in order) from frame No. 41. Remember again --- do not add any semivowel /Y/ after vowel No. 8! Your response will be confirmed each time.

TEST A (answers not recorded)

You will hear 25 utterances, each said twice. Each utterance will contain one of three stressed, unrounded vowels (i.e., vowel No. 3, vowel No. 8 or vowel No. 70). For each utterance write the letter that appropriately represents the stressed vowel, as indicated below.

vowel	letter
No. 3	i
No. 8	e
No. 70	ɛ

1)
2)
3)
4)
5)
6)
7)
8)
9)
10)
11)
12)
13)
14)
15)
16)
17)
18)
19)
20)
21)
22)
23)
24)
25)

TEST B (answers not recorded)

You will hear 20 names, each said twice. Each name is spelled with the letter e on the end. Some of the names will be pronounced correctly with a final vowel No. 8, but others will be mispronounced because a semivowel /Y/ will follow vowel No. 8. For each utterance put a check in the appropriate column according to whether the name is pronounced correctly or mispronounced.

	pronounced correctly	mispronounced
1) Adone		
2) Dante		
3) Felice		
4) Leone		
5) Napoleone		
6) Pasquale		
7) Samuɛle		
8) Solone		
9) Ulisse		
10) Valɛnte		
11) Vitale		

* * * * *

12) Adɛle		
13) Cice		
14) Cloɛ		
15) Dafne		
16) Ɛbe		
17) Edvige		
18) Ɛgle		
19) Fede		
20) Selɛne		

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the names in Test B. Pay special attention to the final vowel. There should be no semivowel /Y/ at the end of these names.

3) 'Stressed Vowel' Game: Instructor writes the following letters on the board:

a u i o e ɔ ɛ

Proceed as in Classroom Activity No. 3 of Unit XI, this time including the following names.

FEMININE	Dafne	___	Cice Edvige	___	Elsa Fede Lena	Clɔe	Adɛle Ɛbe Ɛgle Selɛne
MASCULINE	Dante Pasquale Vitale	___	Felice Ulisse	Adone Leone Napoleone Solone	Bela ___	___	Cecɛ̀ Samuɛle Valɛnte

UNIT XIII

PRELIMINARY NOTE

From this unit on, frame comments, explanations and questions will not normally be recorded. These should be read carefully before you turn on the recorder and listen to (a) examples, usually indicated by ( ) and/or (b) frame responses.

UNIT XIII

1. Listen to the following English words.
(sun) (basis) (this)

*2. These three words have one letter in common. What is it?

*3. Does the letter s in these three words represent the same type of sound? Listen again.
(sun)X (basis)X (this)X

4. The type of sound we have been talking about is often referred to as the 's' sound.

5. Italian has a sound-type very similar to this, which we will represent here as /S/.

* * * * *

6. If we listen carefully to the types of sounds represented by the letter s in other English words, we notice that it is not always this same type of sound.

7. Consider the English words:
(easy) (is) (his)

*8. Does the letter s in these three words represent the same sound-type represented by the s in 'sun,' 'basis,' or 'this'? Listen again.
(easy)X (is)X (his)X

9. Italian has a sound-type very similar to that heard in 'easy,' 'is,' and 'his.' We will represent this sound-type as /$/.

* * * * *

10. Now consider these three English words:
(sure) (sugar) (mission)

*11. Does the letter s in these three words represent the so-called 's' sound of 'sun,' 'basis,' or 'this'? Listen again.
(sure)X (sugar)X (mission)X

12. Italian has a sound-type very similar to that heard in 'sure,' 'sugar,' and 'mission.' We will represent this sound-type as /Š/.

* * * * *

13. Now consider these three English words:
(Asia) (pleasure) (vision)

*14. Does the letter s in these three words represent the so-called 's' sound of 'sun,' 'basis,' or 'this'? Listen again.
(Asia)X (pleasure)X (vision)X

15. In Tuscan, a sound-type similar to that heard in 'Asia,' 'pleasure' and 'vision' does exist, but because it is regionally limited (mainly to Tuscany), beginning students should avoid using it in Italian.

* * * * *

16. Besides these four different sound-types represented by the letter s in English, it might be useful to remember that in some English words the letter s represents no sound. Consider, for example, 'island,' 'corps,' 'debris.'

* * * * *

17. The letter s in Italian is most usually used to represent either /S/ or /$/. Depending on what follows the letter s in a given word, three cases may be established.

*18. The first case would be the one in which nothing follows the letter s, that is, it occurs in final position in a word. Listen to the following examples and tell which occurs, /S/ or /$/.
(gas) (bis) (ạutobus)

* * * * *

19. The second case is the one in which a consonant letter follows the letter s in a given word. Depending on the consonant letter that follows, the letter s may represent either /S/ or /s̍/. An easy way to remember the rule involved here is to use the phrase 'safe pact' as a reminder. The five consonants represented in this phrase can be used to remind you that the letter s in Italian always represents /S/ before the letters 's,' 'f,' 'p,' letters representing /K/, and 't.' Before all other consonant letters, s represents /s̍/.

*20. Here are five Italian words. Applying the SAFE PACT rule of frame No. 19, put a cut (') above each s that represents /s̍/.

sbuca scala schifo sdɛnta sfida

21. For frame No. 20 you should have marked only the first and fourth words. Thus, s̍buca, s̍dɛnta.

*22. Here are five more Italian words. Again put a cut (') above each s that represents /s̍/.

sgɛlo disgusto Ɔslo smania snido

23. For frame No. 22 you should have marked every s except the second one in the second word.

*24. Now apply this same rule to the following 25 words.

spia
squalo
smɛla
basso
stadio
svaga
sfilata
svina
Lisbona
snɔda
splɛnde
sgonfio
esclama
sconto
fisso
slega
dismonto
slavo
sdogana
spiɛga
sbianca
disnudo
sgomento
maschio
disgɛla

25. For frame No. 24 you should have marked only the following words: s̍mɛla, s̍vaga, s̍vina, Lis̍bona, s̍nɔda, s̍gonfio, s̍lega, dis̍monto, s̍lavo, s̍dogana, s̍bianca, dis̍nudo, s̍gomento, dis̍gɛla.

* * * * *

(a) If out of the 25 words, you got fewer than 20 correct, you should return to frame No. 19 and review from there until you do get 20 or more correct. Then proceed with frame No. 26.

(b) If out of the 25 words, you got 20 or more correct, proceed with frame No. 26.

* * * * *

26. The third case involving the letter *s* is the one in which a *vowel letter* (*a*, *e*, *i*, *o*, *u*) follows it in a given word.

27. In this case, at the beginning of a word, only /S/ occurs. For example, *sì*, *Sabina*, *Sonia*.

28. For -*ss*- within a word, a strongly pronounced /S/ occurs. Thus, *Ulisse*.

29. After a consonant, /S/ occurs. Thus, *Alfónso*, *Elsa*. NOTE: A regional pronunciation (primarily Central and Southern Italian) has what sounds like /TS/ after some consonants (for example, /ALFÓNTSO/, /ÉLTSA/), but students are advised to use only /S/ in this case.

30. For -*s*- between vowel letters within a word, several possibilities exist. In the general North, /$/ occurs. In the Tuscan region, one hears some words with /$/ and others with /S/. In the rest of Italy, one generally hears /S/. Thus, for example, the following situation exists with regard to the words for 'nose' and 'vase.'

	naso 'nose'	*vaso* 'vase'
Northern:	/NÁ$O/	/VÁ$O/
Tuscan:	/NÁSO/	/VÁ$O/
other:	/NÁSO/	/VÁSO/

31. Better Italian dictionaries indicate the general Tuscan pronunciation with regard to -*s*- between vowel letters within a word.

32. Because the Tuscan pronunciation with regard to this matter is the most unpredictable of all, and because this course does not attempt to teach a pronunciation that is limited to Tuscan, these units will in no way mark the letter -*s*- between vowel letters.

33. Students may, therefore, choose to pronounce either /$/ or /S/ in this case, but they should not strive to imitate more than one model of pronunciation.

34. If one does not attempt to learn the dictionary (Tuscan) pronunciation with regard to the -s- between vowel letters within a word, perhaps the easiest rule to follow is to imitate the general Northern pronunciation, namely, /$/. The 'other' Italian pronunciation with /S/ can be dangerous, since a slightly strong pronunciation, which we will indicate here as /Ś/, can sometimes mean another word, one that would be spelled with -ss-. For example, the word for 'house' or 'home' spelled casa is in Roman pronunciation /KÁSA/, but if one says /KÁŚA/ one has pronounced the Italian word for 'case' or 'box,' spelled cassa. This confusion can be avoided if one pronounces the word for 'house' as /KÁ$A/, in accordance with the Northern pronunciation.

* * * * *

35. In order for the student to have simple guidelines involving the letter s in Italian, all he needs to know is that he must use /$/ only before consonants other than the SAFE PACT consonants of frame No. 19. In other cases he may always use /S/, except that he can better avoid the 'house' - 'case' type of mistake by using /$/ for the single -s- between vowel letters within a word.

* * * * *

36. Here is a word that signals a question asking for the identity of something. Hence it corresponds roughly to the English question word 'what.' Listen and repeat, making sure that you do not add the semivowel /Y/ on the end!

(che?)X (che?)X (che?)X

37. You will have noticed that the /K/ is represented here by ch. This should not seem so strange, since English too has words in which a corresponding type of sound is represented by ch. Consider, for example, the word 'chemistry.'

38. The question word che is like the question word chi, in that it may occur in the same position in sentences as the word chi.

*39. How do you say, 'Who is there?' using the word lì?

*40. Therefore, how would you say, 'What's over there?' using the word lì?

*41. The word che is like è and c'è in that any consonant immediately following it is strongly pronounced. Listen carefully and repeat.
(Che c'è lì?)X (Che c'è lì?)X

42. Here is a word meaning 'thing.'
(cosa)X (cosa)X (cosa)X

43. In Italian, whenever the question word che appears, as in the sentence, Che c'è lì?, it may be replaced by the phrase che cosa, the second word here beginning with a strongly-pronounced /K/.

*44. Therefore, how would you say, 'What's over there?' using the phrase che cosa?

45. A third way of expressing the same idea as che? or che cosa? is by using only cosa?

*46. Therefore, what is a third way of saying, 'What's over there?'

47. Although Italian has these three different ways of expressing 'what?' Italians sometimes prefer one of these in a given sentence. Of the three expressions, perhaps the one that is almost always acceptable is che cosa. Therefore, unless specifically told to do otherwise, use che cosa? rather than che? or cosa?

* * * * *

*48. The expression che cosa? or cosa? normally loses its final vowel before the word è. Therefore, how would you say, 'What is it?' in Italian?

49. Here is the word for 'this.' Repeat, making sure that you do not add the semivowel /W/ on the end!
(questo)X (questo)X (questo)X

50. Here is the sentence often used when asking for the identity of something. Its usual English equivalent is 'What's this?' Repeat, making sure that both the second and the last words begin with a strongly - pronounced /K/!

(Che cos'ɛ̀ questo?)X (Che cos'ɛ̀ questo?)X
(Che cos'ɛ̀ questo?)X

51. Here is a normal response to the above question, that may be used in various situations, such as when pointing to a picture of a small basket or a waste-basket. Listen carefully and repeat.

( )X ( )X ( )X

52. If one is pointing to a picture of a wolf, the normal response is:

( )X ( )X ( )X

53. Notice that each of these responses begins with /ƐWN/. Repeat each one.

(a)X (b)X (a)X (b)X

54. Here is the way these sentences look. Notice that although three words are involved in each sentence, the first two words are pronounced in one syllable.

(ɛ̀ un cestino.)X (ɛ̀ un lupo.)X
(ɛ̀ un cestino.)X (ɛ̀ un lupo.)X

55. In Italian, when a word ending in a vowel letter (for example, ɛ̀) is followed in the same breath group by a word beginning with a vowel letter (for example, un), it is normal for the two vowel letters to represent one syllable, unless special stress is involved.

(ɛ̀ un cestino.)X (ɛ̀ un lupo.)X
(ɛ̀ un cestino.)X (ɛ̀ un lupo.)X

56. Here are eight other possible answers to Che cos'ɛ̀ questo? that might be used in a word-guessing game. Listen and repeat each one.

(ɛ̀ un cece.)X	'It's a chick-pea.'
(ɛ̀ un cemento.)X	'It's a (type of) cement.'
(ɛ̀ un dente.)X	'It's a tooth.'
(ɛ̀ un giôgo.)X	'It's a yoke.'
(ɛ̀ un naso.)X	'It's a nose.'
(ɛ̀ un sasso.)X	'It's a stone.'
(ɛ̀ un sofà.)X	'It's a sofa.'
(ɛ̀ un topo.)X	'It's a rat.'

*57. Now you will be asked the question Che cos'ɛ̀ questo? Answer each time by using the following sentences in the order given. Your response will be confirmed each time.

(1) ɛ̀ un cece.
(2) ɛ̀ un cemento.
(3) ɛ̀ un cestino.
(4) ɛ̀ un dɛnte.
(5) ɛ̀ un giôgo.
(6) ɛ̀ un lupo.
(7) ɛ̀ un naso.
(8) ɛ̀ un sasso.
(9) ɛ̀ un sofà.
(10) ɛ̀ un tɔpo.

*58. You will now be asked the same question. Answer as in frame No. 57. Do so, however, by translating the following sentences. Your response will be confirmed each time.

(1) 'It's a chick-pea.'
(2) 'It's a (type of) cement.'
(3) 'It's a waste-basket.'
(4) 'It's a tooth.'
(5) 'It's a yoke.'
(6) 'It's a wolf.'
(7) 'It's a nose.'
(8) 'It's a stone.'
(9) 'It's a sofa.'
(10) 'It's a rat.'

* * * * *

If you did not feel comfortable with this last frame, repeat frames No. 57 and No. 58 until you know the ten utterances well. When you feel you have mastered the utterances, continue with frame No. 59.

*59. Here is the same question. Answer again by translating the following sentences. Your response will be confirmed each time.

(1) 'It's a (type of) cement.'
(2) 'It's a chick-pea.'
(3) 'It's a nose.'
(4) 'It's a rat.'
(5) 'It's a sofa.'

(6) 'It's a stone.'
(7) 'It's a tooth.'
(8) 'It's a waste-basket.'
(9) 'It's a wolf.'
(10) 'It's a yoke.'

*60. Observe the following model.

S: Che cos'è questo? (pointing to a rat)
R: È un topo.
S: È un topo? 'Is it a rat?'
R: Sì, è un topo.

You will now be asked questions as in the model above. Give a complete response patterned after the model. Your response will be confirmed each time.

(1) (pointing to a stone)
(2) (pointing to a yoke)
(3) (pointing to a (type of) cement)
(4) (pointing to a wolf)
(5) (pointing to a nose)
(6) (pointing to a chick-pea)
(7) (pointing to a waste-basket)
(8) (pointing to a rat)
(9) (pointing to a sofa)
(10) (pointing to a tooth)

*61. Observe the following model.

S: È un topo questo? 'Is this a rat?'
(pointing to a rat)
R: Sì, è un topo.
(or)
S: È un topo questo?
(pointing to a wolf)
R: No, è un lupo.

You will be asked questions as in the model above. Give a complete affirmative or negative response as in the model, according to the cue given. Your response will be confirmed each time.

(1) (pointing to a (type of) cement)
(2) (pointing to a nose)
(3) (pointing to a waste-basket)
(4) (pointing to a wolf)
(5) (pointing to a stone)

(6) (pointing to a yoke)
(7) (pointing to a tooth)
(8) (pointing to a chick-pea)
(9) (pointing to a rat)
(10) (pointing to a sofa)

*62. Observe the following model.

S (student): (pointing to a rat) Che cɔs'ɛ̀ questo?
Ɛ̀ un tɔpo?

R: Sì, ɛ̀ un tɔpo.

This time you are to initiate the conversation by asking questions according to the cue given. Answers will always be given in the affirmative.

(1) (pointing to a waste-basket)
(2) (pointing to a stone)
(3) (pointing to a tooth)
(4) (pointing to a rat)
(5) (pointing to a (type of) cement)
(6) (pointing to a nose)
(7) (pointing to a sofa)
(8) (pointing to a yoke)
(9) (pointing to a chick-pea)
(10) (pointing to a wolf)

*63. Observe the following model.

S: Che
Che cɔsa
Cɔsa
c'ɛ̀ lì? 'What is there over there?'

(pointing to a rat)

R: Qui c'ɛ̀ un tɔpo. 'There's a rat here.'

You will be asked questions as in the model above. Give a complete response as in the model, according to the cue given. Your answer will be confirmed each time.

(1) (pointing to a chick-pea)
(2) (pointing to a (type of) cement)
(3) (pointing to a waste-basket)
(4) (pointing to a tooth)
(5) (pointing to a stone)
(6) (pointing to a nose)
(7) (pointing to a wolf)
(8) (pointing to a yoke)
(9) (pointing to a sofa)
(10) (pointing to a rat)

TEST A (answers not recorded)

You will hear 20 words, each said twice. For each word put a check in the appropriate column, according to whether you hear /S/ or /$/ in the word.

/S/ /$/

1) ____________________
2) ____________________
3) ____________________
4) ____________________
5) ____________________
6) ____________________
7) ____________________
8) ____________________
9) ____________________
10) ____________________
11) ____________________
12) ____________________
13) ____________________
14) ____________________
15) ____________________
16) ____________________
17) ____________________
18) ____________________
19) ____________________
20) ____________________

TEST B (answers not recorded)

You will hear 10 utterances, each said once. Translate each one into English.

1)
2)
3)
4)
5)
6)
7)
8)
9)
10)

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the following words aloud:

Sabina
gas
spia
sbuca
Alfɔonso
svina
fisso
spiɛga
bis
Ulisse

naso
disgɛla
scala
Lisbona
squalo
vaso
sbianca
sgɛlo
smania
sfida

casa
cassa
cɔsa
schifo
pɔsa
disnudo
Pisa
sdɛnta
ɔsso
ɔso

3) Using visual aids both for the ten items of frame No. 63 and for people's names (see Classroom Activity No. 3 of Unit VIII), the Instructor asks such questions as:

(for things)	(for people)
Che cɔs'ɛ questo?	Chi ɛ̀?
Che cɔsa c'ɛ̀ qui?	Chi c'ɛ̀ qui?
Che cɔsa c'ɛ̀ lì?	Chi c'ɛ̀ lì?
ɛ̀ un ________ questo?	ɛ̀ ___________?
Non ɛ̀ un _________?	Non ɛ ___________?
ɛ̀ un ________, nɔ?	ɛ̀ ___________, nɔ?

4) Using the same visual aids as in (3), students ask each other the above questions.

UNIT XIV

*1. How do you say, 'What's this?' in Italian?

*2. How do you say, 'It's a waste-basket' in Italian?

*3. How do you say, 'It's a sofa' in Italian?

4. The Italian word sofà is like the English word 'sofa' both in sound and in meaning. This is not simply a coincidence, but happens to be so because both words have the same origin --- in this case, both words come from an Arabic word. Any two words that have the same origin are called COGNATES.

5. Italian has a large number of cognates of English words. For this reason a lot of Italian words are easily recognized by speakers of English.

*6. Here are three such words. What are the English cognates?

(a)X (a)X
(b)X (b)X
(c)X (c)X

7. Now look at the spelling of these three words. Repeat.

(animale)X (animale)X
(elefante)X (elefante)X
(italiano)X (italiano)X

8. Notice the letter f in the Italian word for 'elephant.' This is normal. Italian never uses ph to represent this sound-type, that is /F/.

9. Notice, too, that the word for 'Italian' is not capitalized. This, too, is normal. In Italian, nationality and regional terms are normally not capitalized except in plural phrases such as the equivalents of 'the Italians,' 'the English,' 'the Romans,' 'the Tuscans.'

10. Another important fact about the word italiano is that whereas it may refer to a boy or a man, it is not to be used as the equivalent of 'Italian girl' or 'Italian woman.'

*11. Here is another cognate of an English word. This one is not so easily recognizable. What do you think the English cognate is?
(ospedale)X (ospedale)X

12. Now here are three Italian words that have no commonly used English cognate:
the word for 'bone' - (ɔsso)X (ɔsso)X
the word for 'man' - (uɔmo)X (uɔmo)X
the word for 'egg' - (uɔvo)X (uɔvo)X

13. Here is the sentence for 'It's an animal.' Listen carefully. Do not repeat.
(ɛ̀ un animale.) (ɛ̀ un animale.)

14. Notice that there is no pause anywhere in the sentence. Repeat, being especially careful not to pause after un.
(ɛ̀ un animale.)X (ɛ̀ un animale.)X (ɛ̀ un animale.)X

*15. Now think of a word-guessing game. You will be asked the question Che cos'ɛ̀ questo? Answer each time by using the following sentences in the order given. Your response will be confirmed each time. Remember --- do not pause after un!
(1) ɛ̀ un animale.
(2) ɛ̀ un elefante.
(3) ɛ̀ un italiano.
(4) ɛ̀ un ospedale.
(5) ɛ̀ un ɔsso.
(6) ɛ̀ un uɔmo.
(7) ɛ̀ un uɔvo.

*16. Now you will be asked the same question. Answer as in frame No. 15. Do so, however, by translating the following sentences. Your response will be confirmed each time.
(1) 'It's an animal.'
(2) 'It's an elephant.'
(3) 'It's an Italian (male).'
(4) 'It's a hospital.'
(5) 'It's a bone.'
(6) 'It's a man.'
(7) 'It's an egg.'

* * *

If you did not feel comfortable with the last frame, repeat frames No. 15 and No. 16 until you know the seven utterances well. When you feel you have mastered the utterances, continue with frame No. 17.

* * *

*17. Here is the same question. Answer again by translating the following sentences. Your response will be confirmed each time.

(1) 'It's an animal.'
(2) 'It's a bone.'
(3) 'It's an egg.'
(4) 'It's an elephant.'
(5) 'It's a hospital.'
(6) 'It's an Italian (male).'
(7) 'It's a man.'

* * * * *

18. Here is the Italian word for 'dog.' Repeat.
(cane)X (cane)X (cane)X

19. Here is the sentence for 'It's a dog.' Listen carefully. Do not repeat.
(ɛ̀ un cane.) (ɛ̀ un cane.)

20. Notice that the first two consonants in this sentence are /NK/. In Unit IX it was pointed out that this combination sounds like the ending of the English word 'sunk.' Listen again and repeat.
(ɛ̀ un cane.)X (ɛ̀ un cane.)X (ɛ̀ un cane.)X

21. The letter _n_ in Italian represents a type of sound that differs according to whatever follows it. In all cases, the sound-type is one that involves the air escaping through the nose, i.e., a NASAL.

22. The first nasal in the sentences _ɛ̀ un cestino_ and _ɛ̀ un animale_ is really different from the first nasal in _ɛ̀ un cane_, despite the fact that Italians ordinarily think of them as the same.

23. The nasal before /K/ is like the nasal before /G/ (as in Gosto). Listen to the sentence for 'It's a sweater,' and repeat.

(Ɛ̀ un golf.)X (Ɛ̀ un golf.)X (Ɛ̀ un golf.)X

24. The variation of /N/ that is heard before /K/ and /G/ we shall call the KEG nasal, and the letters k and g in 'keg' can be used to remind one that we are referring to the variation heard before /K/ and /G/.

25. Repeat the following utterances involving the KEG nasal.

(Ɛ̀ un cane.)X	'It's a dog.'
(Ɛ̀ un golf.)X	'It's a sweater.'
(Ɛ̀ un chianti.)X	'It's a (kind of) Chianti (wine).'
(Ɛ̀ un chimono.)X	'It's a kimono.'
(Ɛ̀ un cono.)X	'It's a cone.'
(Ɛ̀ un consolato.)X	'It's a consulate.'
(Ɛ̀ un conto.)X	'It's an account.' (or) 'It's a (hotel or restaurant) bill.'

*26. You will now be asked the question Che cos'Ɛ̀ questo? Answer each time by using the following sentences in the order given. Your response will be confirmed each time.

(1) Ɛ̀ un cane.
(2) Ɛ̀ un golf.
(3) Ɛ̀ un chianti.
(4) Ɛ̀ un chimono.
(5) Ɛ̀ un cono.
(6) Ɛ̀ un consolato.
(7) Ɛ̀ un conto.

*27. You will now be asked the same question. Answer as in frame No. 26. Do so, however, by translating the following sentences. Your response will be confirmed each time.

(1) 'It's a dog.'
(2) 'It's a sweater.'
(3) 'It's a (kind of) Chianti.'
(4) 'It's a kimono.'
(5) 'It's a cone.'
(6) 'It's a consulate.'
(7) 'It's an account.'
(8) 'It's a (hotel or restaurant) bill.'

* * *

If you did not feel comfortable with the last frame, repeat frames No. 25, No. 26 and No. 27 until you know the seven utterances well. When you feel you have mastered them, continue with frame No. 28.

* * *

*28. Here is the same question. Answer again by translating the following sentences. Your answer will be confirmed each time.

(1) 'It's an account.'
(2) 'It's a (kind of) Chianti.'
(3) 'It's a cone.'
(4) 'It's a consulate.'
(5) 'It's a (hotel or restaurant) bill.'
(6) 'It's a dog.'
(7) 'It's a kimono.'
(8) 'It's a sweater.'

* * * * *

29. Here is the Italian word for 'fig.' Repeat.
(fico)X (fico)X (fico)X

30. Here is the sentence for 'It's a fig.' Listen carefully. Do not repeat.
(ɛ̀ un fico.) (ɛ̀ un fico.)

31. Notice that the first two consonants in this sentence form the combination /NF/. The nasal before /F/ is like the nasal before /V/. In both cases one's upper teeth should touch one's bottom lip during the production of the /N/, giving what we shall call the FIVE nasal. Thus, the letters f and v in 'five' can be used to remind one that we are referring to the variation of /N/ heard before /F/ and /V/.

32. Listen carefully and repeat the following utterances involving the FIVE nasal.

(ɛ̀ un fico.)X	'It's a fig.'
(ɛ̀ un film.)X	'It's a film (= a movie).'
(ɛ̀ un fuoco.)X	'It's a fire.'
(ɛ̀ un vaso.)X	'It's a vase.'
(ɛ̀ un velo.)X	'It's a veil.'
(ɛ̀ un vino.)X	'It's a (type of) wine.'
(ɛ̀ un voto.)X	'It's a grade (= a mark).'

★33. You will now be asked the question Che cos'ɛ̀ questo? Answer each time by using the following sentences in the order given. Your response will be confirmed each time.

(1) ɛ̀ un fico.
(2) ɛ̀ un film.
(3) ɛ̀ un fuoco.
(4) ɛ̀ un vaso.
(5) ɛ̀ un velo.
(6) ɛ̀ un vino.
(7) ɛ̀ un voto.

★34. You will now be asked the same question. Answer as in frame No. 33. Do so, however, by translating the following sentences. Your response will be confirmed each time.

(1) 'It's a fig.'
(2) 'It's a movie.'
(3) 'It's a fire.'
(4) 'It's a vase.'
(5) 'It's a veil.'
(6) 'It's a (type of) wine.'
(7) 'It's a mark.'

* * *

If you did not feel comfortable with this last frame, repeat frames No. 32, No. 33 and No. 34 until you know the seven utterances well. When you feel you have mastered them, continue with frame No. 35.

* * *

★35. Here is the same question. Answer again by translating the following sentences. Your response will be confirmed each time.

(1) 'It's a vase.'
(2) 'It's a fire.'
(3) 'It's a grade.'
(4) 'It's a film.'
(5) 'It's a veil.'
(6) 'It's a wine.'
(7) 'It's a mark.'
(8) 'It's a fig.'
(9) 'It's a movie.'

* * * * *

36. Here is the Italian word for 'male child.' Repeat.
(bambino)X (bambino)X (bambino)X

37. Here is the sentence for 'It's a child.' Listen carefully. Do not repeat.
(Ɛ̀ un bambino) (Ɛ̀ un bambino)

38. Notice that now the n of un actually stands for /M/. Listen again and repeat.
(Ɛ̀ un bambino)X (Ɛ̀ un bambino)X (Ɛ̀ un bambino)X

39. It is normal in Italian to have /M/ (and not /N/) precede /B/, /M/, or /P/. Within a word, the spelling reflects this and never has the letter n precede b, m or p. If a word ends in the letter n, however, students must remember that before an initial b, m or p, the n represents /M/. This /M/ we shall call the BUMP nasal, and the letters b, m, and p in 'bump' can be used to remind one that we are referring to the nasal that occurs before /B/, /M/ and /P/.

40. Listen carefully and repeat the following utterances involving the BUMP nasal.

(Ɛ̀ un bambino.)X	'It's a (male) child.'
(Ɛ̀ un bastone.)X	'It's a cane.' or 'It's a stick.'
(Ɛ̀ un bosco.'X	'It's a wooded area (woods).'
(Ɛ̀ un mese.)X	'It's a month.'
(Ɛ̀ un monumento.)X	'It's a monument.'
(Ɛ̀ un pane.)X	'It's a loaf of bread.'
(Ɛ̀ un pilota.)X	'It's a (male) pilot.'
(Ɛ̀ un poeta.)X	'It's a (male) poet.'
(Ɛ̀ un ponte.)X	'It's a bridge.'

* 41. You will now be asked the question Che cos'Ɛ̀ questo? Answer each time by using the following sentences in the order given. Your response will be confirmed each time.
(1) Ɛ̀ un bambino.
(2) Ɛ̀ un bastone.
(3) Ɛ̀ un bosco.
(4) Ɛ̀ un mese.
(5) Ɛ̀ un monumento.
(6) Ɛ̀ un pane.
(7) Ɛ̀ un pilota.
(8) Ɛ̀ un poeta.
(9) Ɛ̀ un ponte.

★ 42. You will now be asked the same question. Answer as in frame No. 41. Do so, however, by translating the following sentences. Your response will be confirmed each time.

(1) 'It's a (male) child.'
(2) 'It's a cane.'
(3) 'It's a wooded area.'
(4) 'It's a month.'
(5) 'It's a monument.'
(6) 'It's a loaf of bread.'
(7) 'It's a (male) pilot.'
(8) 'It's a (male) poet.
(9) 'It's a bridge.'

* * *

If you did not feel comfortable with this last frame repeat frames No. 40, No. 41 and No. 42 until you know the nine utterances well. When you feel you have mastered them, continue with frame No. 43.

* * *

★ 43. Here is the same question. Answer again by translating the following sentences. Your response will be confirmed each time.

(1) 'It's a bridge.'
(2) 'It's a cane.'
(3) 'It's a (male) child.'
(4) 'It's a loaf of bread.'
(5) 'It's a month.'
(6) 'It's a monument.'
(7) 'It's a (male) pilot.'
(8) 'It's a (male) poet.'
(9) 'It's a stick.'
(10) 'It's a wooded area.'

* * * * *

★ 44. Observe the following model.

S: Che cos'è questo? (pointing to an animal)
R: È un animale.
S: È un animale?
R: Sì, è un animale.

You will now be asked questions as in the model above. Give a complete response patterned after the model. Your response will be confirmed each time.

(1) (pointing to an animal)
(2) (pointing to a (type of) cement)

(3) (pointing to a (kind of) Chianti)
(4) (pointing to a cone)
(5) (pointing to a consulate)
(6) (pointing to an elephant)
(7) (pointing to a fig)
(8) (pointing to a film)
(9) (pointing to an Italian man)
(10) (pointing to a kimono)

* 45. Observe the following model.

S: È un monumento questo? (pointing to a monument)
R: Sì, è un monumento.
(or)
S: È un monumento questo? (pointing to a hospital)
R: No, è un ospedale.

You will be asked questions as in the model above. Give a complete affirmative or negative response as in the model, according to the cue given. Your response will be confirmed each time.

(1) (pointing to a monument)
(2) (pointing to a nose)
(3) (pointing to a hospital)
(4) (pointing to a (male) pilot)
(5) (pointing to a (male) poet)
(6) (pointing to a sofa)
(7) (pointing to a vase)
(8) (pointing to a veil)
(9) (pointing to a (type of) wine)
(10) (pointing to a man)

*46. Observe the following model.

S (student): (pointing to a dog) Che cos'è questo? È un cane?
R: Sì, è un cane.

This time you are to initiate the conversation by asking questions according to the cue given. Answers will always be given in the affirmative.

(1) (pointing to a dog)
(2) (pointing to a fire)
(3) (pointing to a (male) child)
(4) (pointing to a small basket)
(5) (pointing to a bone)

(6) (pointing to a (hotel or restaurant) bill)
(7) (pointing to a chick-pea)
(8) (pointing to a cane)
(9) (pointing to a tooth)
(10) (pointing to an egg)

*47. Observe the following model.

S: Che / Che cɔsa / Cɔsa } c'ɛ̀ lì? (pointing to a sweater)

R: Qui c'ɛ̀ un gɔlf.

You will be asked questions as in the model above. Give a complete response as in the model, according to the cue given. Your response will be confirmed each time.

(1) (pointing to a sweater)
(2) (pointing to a grade (= a mark))
(3) (pointing to a wooded area)
(4) (pointing to a yoke)
(5) (pointing to a month)
(6) (pointing to a wolf)
(7) (pointing to a loaf of bread)
(8) (pointing to a stone)
(9) (pointing to a bridge)
(10) (pointing to a rat)

* * * * *

NOTE: Unless you feel confident that you have mastered the drills in frames No. 44 thru No. 47, do not continue.

* * * * *

*48. Observe the following model.

S: C'ɛ̀ un animale qui? 'Is there an animal here?'
(pointing to an animal)
R: Sì, c'ɛ̀ un animale qui. 'Yes, there's an animal here.'

(or)

S: C'ɛ̀ un animale qui?
(pointing to a monument)
R: Nɔ, non c'ɛ̀ un animale qui. 'No, there isn't an animal here.'

You will be asked questions as in the model above. Give a complete affirmative or negative response as in the model, according to the cue given. Your response will be confirmed each time.

(1) (pointing to an animal)
(2) (pointing to a monument)
(3) (pointing to a dog)
(4) (pointing to a sweater)
(5) (pointing to a kimono)
(6) (pointing to a man)
(7) (pointing to an egg)
(8) (pointing to a rat)
(9) (pointing to a consulate)
(10) (pointing to a month)

TEST A (not recorded)

In some of the following sentences the letter n represents /M/. Circle each such n.

1) ɛ̀ un lupo.
2) ɛ̀ un ɔsso.
3) ɛ̀ un cɔno.
4) ɛ̀ un vaso.
5) ɛ̀ un mese.
6) ɛ̀ un pane.
7) ɛ̀ un ospedale.
8) ɛ̀ un sofà.
9) ɛ̀ un bastone.
10) ɛ̀ un cestino.
11) ɛ̀ un gɔlf.
12) ɛ̀ un pilɔta.
13) ɛ̀ un naso.
14) ɛ̀ un monumento.
15) ɛ̀ un cece.
16) ɛ̀ un elefante.
17) ɛ̀ un bɔsco.
18) ɛ̀ un conto.
19) ɛ̀ un fuɔco.
20) ɛ̀ un bambino.
21) ɛ̀ un voto.
22) ɛ̀ un ponte.
23) ɛ̀ un dɛnte.
24) ɛ̀ un poɛta.
25) ɛ̀ un tɔpo.

TEST B (answers not recorded)

You will hear ten utterances, each said once. Translate each one into English.

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

TEST C (not recorded)

Translate the following thoughts into Italian as best you can by using only what has been presented so far.

1) What is there over there?

2) There's a stone there.

3) There's a child here.

4) Is this a kimono?

5) No, it's not a fig; it's an egg.

6) It's a cane, isn't it?

7) Do you see a (hotel) bill there?

8) Is it a pilot?

9) Is there a consulate there?

10) No, there isn't an Italian man here.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Same as Classroom Activity No. 3 of Unit XIII, but with the addition of the questions C'ɛ̀ un _______ qui and C'ɛ̀ un ______ lì and also the following words:

animale
elefante
italiano
ospedale
ɔsso
uɔmo
uɔvo

cane
gɔlf
chianti
chimɔno
cɔno
consolato
conto

fico
film
fuɔco
vaso
velo
vino
voto

bambino
bastone
bɔsco
mese
monumento
pane
pilɔta
poɛta
ponte

NOTE: Remember the BUMP nasal (frame No. 39)!

3) Using the same visual aids as in (2), students ask each other the above questions.

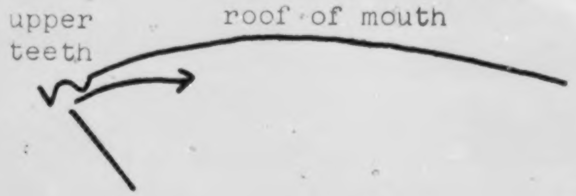
UNIT XV

1. Here is a girl's name that you have already heard. Listen carefully and repeat.
(Sonia)X (Sonia)X (Sonia)X

*2. Because this name is a two-syllable word, what does the letter i in the name represent, vowel No. 3 (i.e., /I/) or the semivowel /Y/?

3. However, if you listen carefully, you might notice that the /Y/ is not strongly pronounced, and it even sounds a little like vowel No. 3.
(Sonia)X (Sonia)X

4. This is normal in Italian whenever /N/ is followed by /Y/. The reason for it is that /N/ and /Y/ are not normally pronounced with the tongue in the same position. For the /N/, the front part of the tongue normally touches either the upper teeth or the ridge directly behind the upper teeth; for the /Y/, the front part of the tongue is normally away from the upper teeth. Thus, in going from the /N/ position to the /Y/ position, the tongue moves back in the mouth, giving the sound heard in Sonia. In the following diagram, the arrow indicates this backward movement of the tongue.



5. Here are two other utterances with /NY/. Repeat.
(Lavinia)X (Lavinia)X 'girl's given name'

(la Campania)X (la Campania)X 'region in Southern Italy'

* * * * *

6. Besides the /NY/ combination, Italian has a sound-type that sounds very much like /N/ + /Y/, and yet is different. In order to make this type of sound, the front part of the tongue is normally away from the upper front teeth to begin

with. Consequently, there is *no* backward tongue movement as described in frame No. 4.

7. In addition, this new sound-type is usually *very strongly pronounced*, thus differentiating it even further from /NY/.

8. This new sound-type, which will be represented here as /Ň/, occurs in the following utterances. Listen carefully and repeat.

(/SƆ́ŇA/)X (/SƆ́ŇA/)X '(s)he is dreaming'
(/LAVÍŇA/)X (/LAVÍŇA/)X 'the vineyard'
(/LAKAMPÁŇA/)X (/LAKAMPÁŇA/)X 'the country' (as opposed to 'the city' or 'the town')

9. Notice that the distinction between /NY/ and /Ň/ is important because it is related to a difference in meaning.

10. Whereas the /NY/ combination is normally represented in Italian by *ni*, /Ň/ is normally represented by *gn*.

*11. Thus, how would /KAMPÁŇA/ be represented in normal spelling?

12. Now here are the three items of frame No. 8. Repeat each one, remembering that *gn* represents /Ň/.

the Roman pronunciation of:
(sôgna)X (sôgna)X
(la vigna)X (la vigna)X
(la campagna)X (la campagna)X

13. Remember that the symbol *ô* in *sôgna* is used in these units to indicate that one is likely to hear a stressed /O/ in the Florentine pronunciation, but a stressed /Ɔ/ in the Roman version. (See Unit XI)

14. The letters *gn* in Italian never represent the combination heard in the English words 'magnificent' or 'signal.' The symbol *gn* always represents the nasal unit /Ň/.

*15. Here is another contrasting pair of words. Tell which one contains /NY/ and which contains /Ň/.

(a) (b) (a) (b)

16. The word Giunio is a boy's given name, as opposed to the word giugno (normally spelled with a small initial g) which is the word for the month of June. Listen and repeat.

(Giunio)X (giugno)X
(Giunio)X (giugno)X

17. Both /NY/ and /Ń/ may occur at the beginning of words. Listen and repeat the following.

(niɛnte)X (niɛnte)X 'nothing'
(gnɔmo)X (gnɔmo)X 'gnome'

18. Now here are the five items you have had with /NY/. Repeat carefully, remembering the backward tongue movement of frame No. 4.

(Sɔnia)X (Sɔnia)X
(Lavinia)X (Lavinia)X
(la Campania)X (la Campania)X
(Giunio)X (Giunio)X
(niɛnte)X (niɛnte)X

19. Now repeat the following five items, all with /Ń/. Remember that /Ń/ is strongly pronounced, and that you should start the sound by keeping the front part of the tongue away from the upper front teeth.

the Roman pronunciation of: (sôgna)X (sôgna)X
(la vigna)X (la vigna)X
(la campagna)X (la campagna)X
(giugno)X (giugno)X
(gnɔmo)X (gnɔmo)X

20. Here are the ten items from frames No. 18 and No. 19, presented in contrast. Repeat each one carefully.

(Sɔnia)X the Roman pronunciation of: (sôgna)X
(Lavinia)X (la vigna)X
(la Campania)X (la campagna)X
(Giunio)X (giugno)
(niɛnte)X (gnɔmo)X

* 21. Now here are the same ten items presented in random order. Pronounce each one as you hear it, and write the items correctly in the space provided.

(1) ____________________
(2) ____________________
(3) ____________________

(4) ____________________
(5) ____________________
(6) ____________________
(7) ____________________
(8) ____________________
(9) ____________________
(10) ____________________

22. In the preceding frame you should have written gn only for numbers (1), (2), (6), (8) and (9).

* * * * *

23. Listen carefully to the following and repeat.
(a)X (b)X
(a)X (b)X
(a)X (b)X
(a)X (b)X

24. What you just heard in frame No. 23 are two common given names in English, pronounced as they ordinarily would be by a large number of speakers of American English. Notice that the two names rhyme.
(a)X (b)X

*25. Write out these two names in English.
( )X ( )X

26. Notice again that as they are pronounced here, the two names rhyme.
(Betty)X (Eddie)X
(Betty)X (Eddie)X

27. Naturally, these names may be pronounced differently, without making them rhyme. Listen and repeat this pronunciation.
(Betty)X (Eddie)X

28. The kind of pronunciation of these two names that was heard in frame No. 27 is sometimes referred to as a careful, reading pronunciation not normally heard in the everyday, colloquial speech of most Americans.

29. The pronunciation heard in frame No. 26, on the other hand, is normal in the colloquial speech of many Americans.

30. These different levels of pronunciation in English may conveniently be labeled here as:
    (1) COLLOQUIAL - for the pronunciation in which 'Betty' and 'Eddie' rhyme, as in frame No. 26, and
    (2) READING - for the pronunciation in which 'Betty' and 'Eddie' do not rhyme, as in frame No. 27.

31. Here are some other pairs of English utterances spelled with t and d which also rhyme in COLLOQUIAL American speech.

(latter)X	(ladder)X
(meaty)X	(needy)X
(heating)X	(heeding)X
(seating)X	(seeding)X
(waiting)X	(wading)X
(waiter)X	(wader)X
(eighty)X	(lady)X
(at it)X	(add it)X
(hit it)X	(hid it)X
(bit it)X	(bid it)X
(set it)	(said it)X
(feet up)	(feed up)X
(lit up)X	(lid up)X

32. What was heard in the last frame for each word spelled with t and d was not the consonant sound heard in the English 'two' or 'do' nor what was heard in the READING pronunciation of frame No. 27. You heard, instead, what is normal in COLLOQUIAL American speech--a single, quick flap of the tongue against the ridge directly behind the upper front teeth.

33. A convenient name, therefore, for the type of sound heard in this COLLOQUIAL pronunciation is TONGUE-FLAP.

34. Repeat the following six English names as pronounced here, with the TONGUE-FLAP.

(Betty)X (Betty)X
(Eddie)X (Eddie)X
(Lita)X (Lita)X
(Dotty)X (Dotty)X
(Nedda)X (Nedda)X
(Sadie)X (Sadie)X

35. Let us imagine now that there are six Italians with the names listed below. Only the initial of the last name is shown here!

given name	last name
(Bianca	B---)X
(Ɛlio	Ɛ---)X
(Lavinia	L---)X
(Dina	D---)X
(Nina	N---)X
(Sonia	S---)X

36. Notice that the fictitious last names given above sound like the items of frame No. 34. Repeat again! NOTE: Do not write out the last names since you have not yet been told how the TONGUE-FLAP is represented in Italian! This will be explained in a later unit.

(Bianca B---)X
(Ɛlio Ɛ---)X
(Lavinia L---)X
(Dina D---)X
(Nina N---)X
(Sonia S---)X

* * * * *

37. Now let us go on to something different. Repeat the following masculine given name.

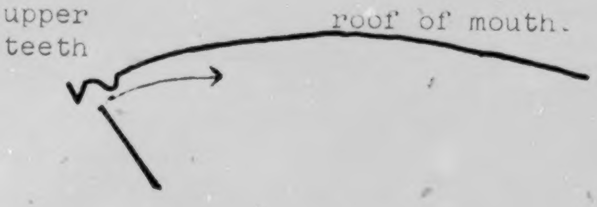
(Ɛlio)X (Ɛlio)X (Ɛlio)X

*38. Because the name is a two-syllable word, what does the -i- in the name represent, vowel No. 3 (i.e., /I/) or the semivowel /Y/?

39. However, if you listen carefully, you might notice that the /Y/ is not strongly pronounced, and it even sounds a little like vowel No. 3.

(Ɛlio)X (Ɛlio)X

40. This is normal in Italian whenever /L/ is followed by /Y/. The reason for it is that /L/ and /Y/ (like /N/ and /Y/) are not normally pronounced with the tongue in the same position. For the /L/, the front part of the tongue almost always touches either the upper teeth or the ridge directly behind the upper teeth; for the /Y/, the front part of the tongue is normally away from the upper teeth. Thus, in going from the /L/ position to the /Y/ position, the tongue moves back in the mouth, giving the sound heard in Ɛlio. Here is the same diagram you saw in frame No. 4, in which the arrow indicates this backward movement of the tongue.



41. Here are some other utterances with /LY/ in them. Repeat.

(voliamo)X	(voliamo)X	'we fly'
(l'Emilia)X	(l'Emilia)X	(region in Northern Italy)
(l'Italia)X	(l'Italia)X	'Italy'
(l'ɔlio)X	(l'ɔlio)X	'the oil'

* * * * *

42. Besides the /LY/ combination, Italian has a sound-type that sounds very much like /L/ + /Y/, and yet is different. In order to make this type of sound, the front part of the tongue is normally away from the upper front teeth to begin with. Consequently, there is no backward tongue movement as described in frame No. 40.

43. Like /Ň/, this new sound-type is usually very strongly pronounced, thus differentiating it even further from /LY/.

44. This new sound-type, which will be represented here as /Ľ/, occurs in the following utterances. Listen carefully and repeat.

(/VOĽÁMO/)X	(/VOĽÁMO/)X	'we want'
(/LEMÍĽA/)X	(/LEMÍĽA/)X	'the miles'
(/LITÁĽA/)X	(/LITÁĽA/)X	'(s)he cuts them'
(/Lɔ́ĽO/)X	(/Lɔ́ĽO/)X	(affluent of the Po River)

45. Notice that the distinction between /LY/ and /Ľ/ is important because it is related to a difference in meaning.

46. Whereas the /LY/ combination is normally represented in Italian by li, /Ľ/ is normally represented by gl (before the letter i) and gli (elsewhere).

★47. Thus, how would /VOĽÁMO/ be represented in normal spelling?

48. Now here are the four items of frame No. 44. Repeat each one, remembering that gli represents /Ľ/.

(vogliamo)X	(vogliamo)X
(le miglia)X	(le miglia)X
(li taglia)X	(li taglia)X
(l'ɔglio)X	(l'ɔglio)X

49. Unlike the letters gn, which never represent a combination of consonant sounds, the symbol gl sometimes does represent a sound combination (/G/ plus /L/). It always does so before any vowel letter other than i, but before the letter i only in a small number of words. Here are a few examples.

glandola	'gland'
Ɛgle	(feminine given name)
glɛba	'clod, lump'
glɔbo	'globe'
glutine	'gluten'

- - - - - - - - - - - -

anglicano	'Anglican'
negligɛnte	'negligent'

50. Whereas /LY/ may occur at the beginning of a number of words /Ľ/ occurs initially only in a very limited number of cases. However, these cases occur with high frequency. Listen and repeat the following.

(liɛto)X	(liɛto)X	'glad'

- - - - - - - - - - - -

(glielo dà)X	(glielo dà)X	'(s)he gives it to him'
(gli piace)X	(gli piace)X	'it's liked by him'

51. Now here are the five items you have had with /LY/. Repeat carefully, remembering the backward tongue movement of frame No. 40.

(l'Emilia)X	(l'Emilia)X
(l'Italia)X	(l'Italia)X
(l'ɔlio)X	(l'ɔlio)X
(ɛlio)X	(ɛlio)X
(liɛto)X	(liɛto)X

52. Now repeat the following five items, all with /Ĺ/. Remember that /Ĺ/ is strongly pronounced, and that you should start the sound by keeping the front part of the tongue away from the upper front teeth.

(le miglia)X	(le miglia)X
(li taglia)X	(li taglia)X
(l'Ɔglio)X	(l'Ɔglio)X
(glielo dà)X	(glielo dà)
(gli piace)X	(gli piace)X

53. Here are the ten items from frames No. 51 and No. 52 presented in contrast. Repeat each one carefully.

(l'Emilia)X	(le miglia)X
(l'Italia)X	(li taglia)X
(l'ɔlio)X	(l'Ɔglio)X
(ɛlio)X	(glielo dà)X
(liɛto)X	(gli piace)X

* 54. Now here are the same ten items presented in random order. Pronounce each one as you hear it, and write the item correctly in the space provided.

(1) ____________
(2) ____________
(3) ____________
(4) ____________
(5) ____________
(6) ____________
(7) ____________
(8) ____________
(9) ____________
(10) ____________

55. In the preceding frame you should have written gli only for numbers (2), (3), (5), (8) and (10).

* * * * *

56. Here are several utterances to learn. Listen and repeat.

(nome)X (nome)X 'name, given name'
(cognome)X (cognome)X 'surname, last name'
(nome e cognome)X (nome e cognome)X 'full name, first name and last name'

the Florentine pronunciation of: (pôsto)X
the Roman pronunciation of: (pôsto)X 'place'
(maggio)X (maggio)X 'May'
(luglio)X (luglio)X 'July'
(agosto)X (agosto)X 'August'

the Florentine pronunciation of: (Bolôgna)X
the Roman pronunciation of: (Bolôgna)X 'Bologna' (city in Northern Italy)

(Paglia)X (Paglia)X
(Segni)X (Segni)X } Italian surnames
(Vegli)X (Vegli)X

(Giulio)X (Giulio)X } (masculine given names)
(Emilio)X (Emilio)X

(Giulia)X (Giulia)X } (feminine given names)
(Emilia)X (Emilia)X

* * * * *

*57. Observe the following model.

S: Chi ɛ̀?
R: Ɛ̀ Bianca B---.

You will now be asked the question Chi ɛ̀? Answer each time by using the name given. Your response will be confirmed each time. Remember that a consonant immediately following ɛ̀ is normally strongly pronounced.

(1) Bianca B---
(2) Ɛlio ---
(3) Lavinia L---
(4) Dina D--- } as in frame No. 35.
(5) Nina N---
(6) Sonia S---

(7) Giunio Segni
(8) Giulio Paglia
(9) Giulia Paglia
(10) Emilio Vegli
(11) Emilia Segni

NOTE: If you had trouble recalling the first six names, review this drill until you master it.

*58. Observe the following model.
S: Nome e cognome.
R: Nome. Bianca
Cognome: B---

Use the full names each time as they appear in the drill of frame No. 57. Your response will be confirmed each time.

*59. Observe the following model.
S: Che cos'è? (pointing to a map of Italy)
R: È l'Italia. 'It's Italy.'

Imagine that you are looking at a rough drawing of the map of Italy. You will be asked questions as in the model above. Give a complete response as in the model, in accordance with the cue given. Your response will be confirmed each time. Remember that a consonant immediately following è is normally strongly pronounced!

(1) (pointing to Italy)
(2) (pointing to the region of Campania)
(3) (pointing to the region of Emilia)
(4) (pointing to Bologna)
(5) (pointing to the Oglio affluent of the Po River)

*60. Observe the following model.
S: Che cos'è 'Bianca'? 'What is 'Bianca'?'
R: 'Bianca' è un nome. ''Bianca' is a name.'

You will be asked twenty questions as in the model above. Give a complete response patterned after the model, but using the word nome, cognome, pôsto, or mese as the case may be. Your response will be confirmed each time.

*61. Study the following model.

S:	Che cosa fa?	'What is (s)he doing?'
R:	Chiama.	'(S)he's calling.'
S:	Chi chiama?	'Who(m) is (s)he calling?'
R:	Chiama Bianca.	'(S)he's calling Bianca.'
S:	Bianca chi?	'Bianca who?'
R:	Bianca B---.	'Bianca B---.'

You will now be asked questions as in the model above. A space is provided after each question for your response. Answer as in the model, using the names given below. The individual responses will be confirmed each time.

(1) Bianca B---
(2) Elio ---
(3) Lavinia L---
(4) Dina D---
(5) Nina N---
(6) Sonia S---
(7) Giunio Segni
(8) Giulio Paglia
(9) Giulia Paglia
(10) Emilio Vegli
(11) Emilia Segni

*62. Study the following model.

S:	Che cosa fa?	'What is (s)he doing?'
R:	Sôgna.	'(S)he's dreaming.'
S:	Che cosa sôgna?	'What is (s)he dreaming about?'
R:	Sôgna l'Italia.	'(S)he's dreaming about Italy.'

You will now be asked questions as above. A space is provided after each question for your response. Answer as in the model, using the items given below. The individual responses will be confirmed each time.

(1) l'Italia
(2) Bolôgna
(3) la Campania
(4) la campagna
(5) la vigna
(6) l'olio
(7) giugno (name of month)
(8) Giunio (personal name)
(9) agosto (name of month)
(10) Augusto (personal name)

*63. Study the following question-answer pairs.

S: Che cosa fa? R: Chiama.
S: Che cosa fa? R: Sôgna.
S: Che cosa fa? R: Non fa niɛnte.*

*Notice that like mai 'never,' the word niɛnte 'nothing' occurs in conjunction with non.

Thus: Non c'ɛ̀ mai. '(S)he's never around.'
'(S)he's not ever around.'

Non fa niɛnte. '(S)he's doing nothing.'
'(S)he's not doing anything.'

NOTE: A consonant immediately following fa is normally strongly pronounced. Thus, niɛnte begins with a strongly pronounced /N/ here!

You will be asked questions as above. Each time give one of the responses on the right, according to the cue given. Your response will be confirmed each time.

(1) (looking at a man calling someone)
(2) (looking at a man dreaming)
(3) (looking at a man doing nothing)
(4) (looking at a woman calling someone)
(5) (looking at a girl not doing anything)
(6) (looking at a boy dreaming)
(7) (looking at a girl dreaming)
(8) (looking at a woman not doing anything)
(9) (looking at a boy not doing anything)
(10) (looking at a man calling someone)

*64. Study the following model.

S: Gli piace l'Italia?** 'Does he like Italy?'
R: Sì, gli piace. 'Yes, he likes it.'
(or) (or)
No, non gli piace. 'No, he doesn't like it.'

** NOTE: Think of gli piace as a unit similar in force to '(it) is liked by him.' Therefore,

Gli piace l'Italia? corresponds closely to 'Is Italy liked by him?'

Sì, gli piace. corresponds closely to 'Yes, it is liked by him.'

No, non gli piace. corresponds closely to 'No, it is not liked by him.'

You will now be asked questions as in the model above. Answer each time according to the cue given. Your response will be confirmed each time.

(1) Sì
(2) Sì
(3) No
(4) No
(5) Sì
(6) No
(7) No
(8) Sì
(9) Sì
(10) No

*65. Study the following model.

S(student): Che cosa fa? 'What is he doing?'
R: Sôgna l'Italia. 'He's dreaming of Italy.'
S: Gli piace l'Italia? 'Does he like Italy?'
R: Sì, gli piace l'talia. 'Yes, he likes Italy.'

This time you are to initiate the conversation by asking the first question of the model. Continue the conversation as in the model. Space is provided for your two questions which will be confirmed each time.

(ten conversations)

*66. Study the following models.

S: Ɛlio Ɛ--- chiama (garbled).
'Elio E--- is calling (garbled).'
R - S: Chi chiama Ɛlio Ɛ---?
'Who(m) is Elio calling?'
R: Ɛlio Ɛ--- chiama Bianca B---.
'Elio E--- is calling Bianca B---.'

(or)

S: (garbled) chiama Bianca B---.
'(garbled) is calling Bianca B---.'
R - S: Chi chiama Bianca B---?
'Who is calling Bianca B---?'
R: Ɛlio Ɛ--- chiama Bianca B---.
'Elio E--- is calling Bianca B---.'

You will hear a statement which is partially garbled, followed by a space. In this space ask a chi 'who/whom' question about the garbled portion as in one of the models above. Your question will be confirmed and followed by a final response. Note that chi may have the force of 'who' or 'whom' depending on context.

(fifteen statements)

TEST A (answers not recorded)

You will hear 20 utterances, each said twice. For each utterance put a check in the appropriate column, according to what you hear in the utterance.

/NY/ /Ň/

1) ____
2) ____
3) ____
4) ____
5) ____
6) ____
7) ____
8) ____
9) ____
10) ____

/LY/ /Ľ/

11) ____
12) ____
13) ____
14) ____
15) ____
16) ____
17) ____
18) ____
19) ____
20) ____

TEST B (answers not recorded)

You will hear 25 English utterances, each said twice. For each utterance write 'yes' or 'no' according to whether you hear a tongue flap or not.

1)
2)
3)
4)
5)
6)
7)
8)
9)
10)
11)
12)
13)
14)
15)
16)
17)
18)
19)
20)
21)
22)
23)
24)
25)

TEST C (not recorded)

Translate the following thoughts into Italian as best you can by using only what has been presented so far.

1) Full name.
2) What is he doing?
3) He's dreaming of Italy.
4) He's not doing anything there.
5) He doesn't like Italy.
6) He doesn't like anything over there.
7) He likes Bianca.
8) Bologna doesn't appeal to him.
9) What is she dreaming about?
10) Nothing interests him.
11) She never calls.
12) She's never in.
13) There's nothing here.
14) It's nothing.
15) She's calling Giunio.
16) It's May.
17) He never dreams.
18) He never dreams of the Haitian girl.
19) He never dreams of anything.
20) He never does anything.
21) Who(m) is Luca calling?
22) Who is calling Gina?
23) Who is not dreaming about Italy?
24) Who is never doing anything here?
25) Who is never there?

CLASSROOM ACTIVITY

1) Correst test answers.

2) Practice reading the items in Test A. These may be obtained from the Instructor's Manual.

3) Practice the drill of frame No. 58, using actual names of students in class, plus:

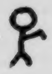
   Bianca B---
   Elio E---
   Lavinia L---
   Dina D---
   Nina N---
   Sonia S---

4) Practice the drill of frame No. 59, using an actual map of Italy that shows the places mentioned in the drill.

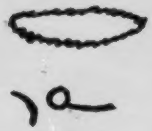
5) Instructor asks random questions from the drill of frame No. 60.

6) Practice the drill of frame No. 66.

7) Instructor puts the following on the board:

A		B
Elio E--- Lavinia L--- Emilia Segni Tina Augusto		Bianca B--- Colomba Amanda Lola Nina N---

A	B
Dina D---	Giulio Paglia
Emilio Vegli	Sonia S---
Giulia Paglia	Augusta
Ɛva	Giunio Segni
Elsa	Luca
Dafne	l'Italia
Cice	Bolôgna
Edvige	giugno
Fede	luglio
Lena	agosto
Pasquale	la Campania
Felice	la vigna
Leone	l'olio
Cecɛ̀	la campagna
Samuɛle	maggio



The idea to be visualized in the two diagrams plus columns A and B is that an individual in column A is either (1) calling (illustrated in the upper diagram) the person named opposite him/her in column B, or (2) dreaming (illustrated in the lower diagram) of the person, place or thing listed opposite him/her in column B. The people listed in column B are supposedly doing nothing.

Now students are to engage in the following kinds of dialogs using names selected at random from column A.

examples:

Che cosa fa Ɛlio Ɛ---?
Chiama.
Chi chiama?
Chiama Bianca B---.

Che cosa fa Ɛva?
Sôgna.
Che cosa sôgna?
Sôgna Giunio Segni.

Che cosa fa Lola?
Non fa niɛnte.

8) Using the same visual aids as in activity No. 7, assume that Emilio Vegli dislikes the first five girls mentioned in column B, but likes everyone and everything else listed in column B.

Instructor asks students and/or students ask each other questions about whether Emilio likes a particular person, place or thing mentioned in column B.

examples:
- Gli piace Lola?
- No, non gli piace.

- Gli piace Bològna?
- Sì, gli piace.

RECAPITULATION (Units XI - XV)

SOUND-TYPES

Sound-types	written symbols	as in:	unit
vowels			
No. 4 (or) /O/ (closed, rounded)	o	Colomba	XI
No. 8 (or) /E/ (closed, unrounded)	e	Fede	XII
consonants and sound combinations			
/B/	b	bambino	XIV
/F/	f	elefante	XIV
/G/	(see unit XVIII)	gɔlf	XIV
/K/	(see unit XVIII)	che, chi, cane	XIV
/Ľ/	gl [before i]	gli piace	XV
	gli [elsewhere]	vogliamo	XV
/LY/	li	voliamo	XV
/M/	m	mese	XIV
	n	un pane	
/N/	n	cane	XIV
/Ň/	gn	sôgna	XV
/NY/	ni	Sɔnia	XV
/P/	p	pane	XIV
/S/	s	gas, spia, [Tuscan] naso	XIII
/$/	s	sbuca, [Tuscan] vaso	XIII
/V/	v	vino	XIV

SOME SPELLING FEATURES TO REMEMBER (units XI and XII)

The symbol ô (as in *vôga*) is used in these units to indicate a vowel that is likely to be pronounced /O/ by a Florentine, but /ɔ/ by a Roman.

The symbol ŏ (as in *intŏnso*) is used in these units to indicate a vowel that is likely to be pronounced /ɔ/ by a Florentine, but /O/ by a Roman.

The symbol ê (as in *Êlba*) is used in these units to indicate a vowel that is likely to be pronounced /E/ by a Florentine, but /ɛ/ by a Roman.

The symbol ě (as in těmpio) is used in these units to indicate a vowel that is likely to be pronounced /Ɛ/ by a Florentine, but /E/ by a Roman.

'SAFE PACT' CONSONANTS (Unit XIII)

'Safe pact' consonants are the Italian sounds that are the closest to those sounds represented by the consonant letters in the phrase SAFE PACT.

THE LETTER s (Unit XIII)

The letter s in Italian always represents /\$/ before consonants other than the SAFE PACT consonants. In other cases, students may always use /S/, but are advised to use /\$/ for the single -s- between vowel letters within a word.

THE LETTER n (Unit XIV)

The letter n in Italian represents a NASAL sound-type (i.e., it involves the air escaping through the nose) that differs according to whatever follows it.

The KEG nasal:	the variation of /N/ heard before /K/ and /G/.
The FIVE nasal:	the variation of /N/ heard before /F/ and /V/.
The BUMP nasal:	the nasal /M/ heard before /B/, /M/ and /P/.

THE TONGUE FLAP (Unit XV)

The TONGUE FLAP is the consonant sound-type heard in colloquial American English within the words 'Betty' and 'Eddie' when these two words rhyme.

ITALIAN GIVEN NAMES (Units XI and XII)

Most feminine given names in Italian end in /A/. Some exceptions are: Clɛo, Saffo, Nini, Adɛle. Most masculine given names in Italian end in /O/. Some exceptions are: Cola, Nicola, Luca, Noɛ̀, Giovanni, Adone.

COGNATES (Unit XIV)

Cognates are words that have the same origin, like the Italian sofà and the English 'sofa.'

SOME USEFUL CONSTRUCTIONS (Unit XV)

non...mai	'not...ever'
Non c'ɛ̀ mai.	'(S)he is { never around.' not ever around.'

non...niɛnte	'not...anything'
Non fa niɛnte.	'(S)he is { doing nothing.' not doing anything.'
gli piace	'it is liked by him' or 'he likes it'
Gli piace l'Italia?	'Is Italy liked by him? or 'Does he like Italy?'
Chi chiama Ɛlio?	'Who is calling Elio?' 'Who(m) is Elio calling?'

AFFIRMATIVE STATEMENTS	VERIFICATION QUESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS
Ɛ̀ un sofà.	Ɛ̀ un sofà, no?	Non ɛ̀ un sofà.	(Non) ɛ̀ un sofà?
'It's a sofa.'	'It's a sofa, isn't it?'	'It's not a sofa.'	'Is(n't) it a sofa?
			(Non) ɛ̀ un sofà questo?'
			'Is(n't) this a sofa?'

IFICATION ESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATION QUESTIONS
n sofà, no?	Non ɛ̀ un sofà.	(Non) ɛ̀ un sofà?	Che? Cosa? Che cosa?
's a sofa, sn't it?'	'It's not a sofa.'	'Is(n't) it a sofa?	'What?'
		(Non) ɛ̀ un sofà questo?'	Che cos'ɛ̀?
		'Is(n't) this a sofa?'	'What is it?'
			Che cos'ɛ̀ questo?
			'What is this?'

ITALIAN

AFFIRMATIVE STATEMENTS	VERIFICATION QUESTIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFO QUES
C'ɛ̀ un sofà lì. 'There's a sofa there.' Lì c'ɛ̀ un sofà.	C'ɛ̀ un sofà lì, no? 'There's a sofa there, isn't there?' Lì c'ɛ̀ un sofà, no?	Non c'ɛ̀ un sofà lì. 'There isn't a sofa there.' Lì non c'ɛ̀ un sofà.	(Non) c'ɛ̀ un sofà lì? 'Is(n't) there a sofa there?' Lì (non) c'ɛ̀ un sofà?	Che Cosa Che 'Wha Lì {
			(Non) c'ɛ̀ mai un sofà lì? 'Is(n't) there ever a sofa there?' Lì (non) c'ɛ̀ mai un sofà?	Che Cosa Che (ma 'Wha th

FICATION TIONS	NEGATIVE STATEMENTS	YES-NO QUESTIONS	INFORMATION QUESTIONS
un sofà , no?	Non c'ɛ̀ un sofà lì.	(Non) c'ɛ̀ un sofà lì?	Che Cosa Che cosa } c'ɛ̀ lì?
re's a sofa ere, isn't ere?'	'There isn't a sofa there.'	'Is(n't) there a sofa there?'	'What is there?'
'ɛ̀ un fà, no?	Lì non c'ɛ̀ un sofà.	Lì (non) c'ɛ̀ un sofà?	Lì { che cosa che cosa } c'ɛ̀?
		(Non) c'ɛ̀ mai un sofà lì?	Che Cosa Che cosa } non c'ɛ̀ (mai) lì?
		'Is(n't) there ever a sofa there?'	'What isn't (ever) there?'
		Lì (non) c'ɛ̀ mai un sofà?	

UNIT XVI

1. Repeat the following sentence.
   ( )X ( )X

2. What you have just heard is the question Italians normally ask when inquiring about one's health. Thus, it is an equivalent of the English, 'How is he?' or 'How is she?'

3. Repeat again, this time looking at the spelling.
   (Come sta?)X (Come sta?)X

4. A name may be added to this phrase to ask about a particular individual. Thus, for example, 'How is Amanda?' may be expressed as:
   (Come sta Amanda?)X (Come sta Amanda?)X

5. A consonant immediately following sta is normally strongly pronounced. Therefore, the /B/ in the following question is strongly pronounced.
   (Come sta Bianca?)X (Come sta Bianca?)X

6. A common short answer to this question is the word for 'fine.' Repeat.
   (Bɛne.)X (Bɛne.)X (Bɛne.)X

7. Another possible short answer is the word for 'fairly well' or 'pretty well.' Repeat.
   (Benino.)X (Benino.)X (Benino.)X

8. At times Italians answer by using a phrase that corresponds closely to the English 'so so.' Repeat.
   (Così così.)X (Così così.)X (Così così.)X

9. If one is not feeling well, the opposite of bɛne may be used as an equivalent of 'bad' or 'ill.' Repeat.
   (Male.)X (Male.)X (Male.)X

10. A fifth possible answer is one that corresponds to the English 'not bad' or 'one can't complain.' Repeat.
    (Non c'ɛ̀ male.)X (Non c'ɛ̀ male.)X (Non c'ɛ̀ male.)X

11. One way to remember some of these English equivalents is to notice that:
    a) both *bɛne* and 'fine' are four-letter words,

    b) both *così così* and 'so so' are phrases consisting of a repeated item;

    c) both *non c'ɛ̀ male* and 'not bad' or 'one can't complain' contain a negative (*non* or 'not').

*12. Look at the following table:

bɛne	*benino*	*così così*	*non c'ɛ̀ male*
Dafne	Fede	Dante	Leone
Cice	Clɔe	Felice	Bela
Elsa	Adɛle	Adone	Cecɛ̀

You will now be asked a question about the health of the different people mentioned above. Give a short answer, according to the column in which each name appears. Your response will be confirmed each time.

For example:
S: Come sta Felice?
R: Così così.

* * * * *

13. The phrase *Come sta?* may be answered with a longer statement containing the word *sta*. This is possible with the four responses given in frames No. 6 through No. 9, but not with *Non c'ɛ̀ male*.
Thus:

(Sta bɛne.)X	'(S)he is fine.'
(Sta benino.)X	'(S)he is fairly well.'
(Sta così così.)X	'(S)he is so so.'
(Sta male.)X	'(S)he is ill.'

*14. Now again using the table of frame No. 12, answer the *Come sta.....* question by using *sta* wherever possible. Your response will be confirmed each time.

* * * * *

15. Negative answers simply use non as follows:
(Non sta bɛne.)X '(S)he is not feeling well.'
(Non sta molto bɛne.)X '(S)he is not feeling very well.'

*16. How would you ask, 'Isn't he feeling well?' in Italian?

*17. Putting the name at the end of the question, how would you ask, 'Isn't Luca feeling well?' in Italian?

*18. How then, would you ask, 'Is Luca feeling well?' in Italian?

19. Remember that regardless of whether the question is phrased negatively (as in frame No. 17) or affirmatively (as in frame No. 18), the normal answer is either:
Sì, sta bɛne.
(or)
No, non sta bɛne. (See Unit VIII, frames 28-36)

20. Notice that in the sentences you just heard, the word bɛne is stressed in the affirmative response, but the word sta is stressed in the negative response. Listen again and repeat.
(Sì, sta bɛne.)X (No, non sta bɛne.)X

*21. Now once more using the table of frame No. 12, answer the Sta..... question affirmatively for any name mentioned in frame No. 12, but negatively for any name not mentioned there! Your response will be confirmed each time.

* * * * *

22. A long answer using sta may have a name precede the whole phrase or follow it.

23. If the name precedes, the phrase itself may involve a STRESS-DROP (CASUAL) intonation or a POST-STRESS-DROP (POTENTIALLY EMPHATIC) intonation.

(casual)

Thus:

Amanda	sta
	bɛne

(potentially emphatic)

Amanda	
	sta bɛ-
	ne

Amanda	bɛ-
	sta
	ne

24. Repeat the following sentences that begin with a name, imitating the stress and intonation as closely as possible.
    (Amanda sta bɛne.)X
    (Luca sta benino.)X
    (Tina sta cosicosi.)X
    (Gino sta male.)X
    (Bianca non sta bɛne.)X
    (Augusta non sta molto bɛne.)X

25. If the name follows, again the phrase itself may involve a STRESS-DROP intonation or a POST-STRESS-DROP intonation, but what is characteristic about the intonation of this sentence is that any unstressed syllables preceding or following the last stress are on the same pitch level as the last stress!

Thus:

Sta bɛ-	
	ne Amanda

26. Now repeat the following sentences, all of which end with a name. Imitate the stress and intonation as closely as possible.

(Sta bene Amanda.)X
(Sta benino Luca.)X
(Sta così così Tina.)X
(Sta male Gino.)X
(Non sta bene Bianca.)X
(Non sta molto bene Augusta.)X

*27. You will now be asked questions about the health of the six people just mentioned. Respond using the sentences of frame No. 24, but begin your answer with Sì or No whenever you are answering a YES-NO question. Your response will be confirmed each time.

*28. Proceed as in the preceding frame, but this time respond using the sentences of frame No. 26. Remember to begin your answer with Sì or No whenever you answer a YES-NO question. Your response will be confirmed each time.

* * * * *

*29. Here are some names you learned in Unit 15. What did we call the sound-type that all of the second names have in common?

Bianca B---
Elio E---
Lavinia L---
Dina D---
Nina N---
Sonia S---

*30. Does the following utterance contain this TONGUE-FLAP?
( )X ( )X ( )X

31. The previous utterance may have reminded you of the girl's name 'Etta,' in English. Listen again and repeat.
( )X ( )X ( )X

*32. Does the following contain the TONGUE-FLAP? Repeat.
( )X ( )X ( )X

33. The previous utterance may have reminded you of the colloquial English 'oughta' as in, 'I oughta go.' Listen again and repeat.
( )X ( )X ( )X

*34. Does the following contain the TONGUE-FLAP? Repeat.
( )X ( )X ( )X

35. The previous utterance may have reminded you of the girl's name 'Oda,' in English. Listen again and repeat.
( )X ( )X ( )X

36. The previous utterance is heard in the following Italian word, that also contains /Ñ/. Listen and repeat.
( )X ( )X ( )X

37. Now repeat the following.
( )X ( )X ( )X

*38. How would you ask, 'How is Emilia Segni?' in Italian?

39. Now repeat the following.
( )X ( )X ( )X

40. What you have just said is the equivalent of, 'How is Mrs. Segni?' Repeat again, making sure that you pronounce the TONGUE-FLAP of frames No. 34 and No. 35.
(Come sta la sig.^{a} Segni?)X (Come sta la sig.^{a} Segni?)X
(Come sta la sig.^{a} Segni?)X

41. Remember that a consonant immediately following sta is strongly pronounced. For example, the /L/ of la.
(Come sta la sig.^{a} Segni?)X (Come sta la sig.^{a} Segni?)X

* * * * *

*42. Does the following contain a TONGUE-FLAP?
( )X ( )X ( )X

43. The previous utterance may have reminded you of something that rhymes with the boy's name 'Jody,' in English. Listen again and repeat.
( )X ( )X ( )X

44. Now change the stress to the second syllable.
( )X ( )X ( )X

45. Repeat the following.
( )X ( )X ( )X

46. Also the following, that contains /Ň/.
( )X ( )X ( )X

47. Also the following.
( )X ( )X ( )X

48. Now the following.
( )X ( )X ( )X

49. Now repeat the following
( )X ( )X ( )X

50. What you have just said is the equivalent of, 'How is Miss Paglia?' Repeat again, being careful to pronounce the TONGUE-FLAP.

(Come sta la sig.^{na} Paglia?)X (Come sta la sig.^{na} Paglia?)X
(Come sta la sig.^{na} Paglia?)X

* * * * *

*51. How do you say, 'How is Mrs. Segni?' in Italian?

52. Repeat just the last part of the previous Italian utterance beginning with /O/, remembering to pronounce the TONGUE-FLAP.
( )X ( )X ( )X

53. If now the /A/ that precedes Segni is so softly pronounced that a listener hardly hears it, one gets the following utterance, still with the TONGUE-FLAP. Repeat.
( )X ( )X ( )X

54. Repeat the following, that contains another /Ň/.
( )X ( )X ( )X

55. Now the following.
( )X ( )X ( )X

56. Now repeat the following.
( )X ( )X ( )X

57. What you have just said is the equivalent of, 'How is Mr. Segni?' Repeat again, being very careful to pronounce the TONGUE-FLAP.
(Come sta il sig. Segni?)X (Come sta il sig. Segni?)
(Come sta il sig. Segni?)X

58. Notice that sta plus il are combined into one syllable. Repeat.
(sta‿il)X (sta‿il)X (sta‿il)X

* * * * *

59. Now repeat the following sentences.
(Come sta la sig.^{a} Segni?)X (Come sta la sig.^{a} Segni?)X
(Come sta la sig.^{na} Paglia?)X(Come sta la sig.^{na} Paglia?)X
(Come sta il sig. Segni?)X (Come sta il sig. Segni?)X

* 60. You will now be asked the above questions and others like them. Answer by placing the title and name first in your answer, and by using the cues given below. Your response will be confirmed each time.

1. bεne
2. benino
3. così così
4. benino
5. non sta bεne
6. non sta molto bεne
7. bεne
8. così così
9. non sta molto bεne
10. male

* * * * *

61. If one does not know the name, has forgotten it, or simply does not wish to use it, it may be omitted in sentences like those of frame No. 60. In doing so, however, the man's title occurs with a final /E/ and has the force of the English 'gentleman.' Repeat the following question-answer pairs.

(Come sta la sig.^{a}?)X	(La sig.^{a} sta bene.)X
(Come sta la sig.^{na}?)X	(La sig.^{na} sta bene.)X
(Come sta il sig.?)X	(Il sig. sta bene.)X

* * * * *

★62. You will now hear a short paragraph in Italian, read twice. The paragraph is followed by ten questions. In the spaces below write out complete answers to each question, making the answers longer than just one word. After the ten questions have been read, you will hear the answers that you should have written. Check yourself! NOTE: Have your instructor check the spelling later!

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

TEST A (answers not recorded)

One word in each of the following sentences begins with a strongly pronounced consonant. Underline each consonant letter that represents such a sound.

1) Chi sôgna la campagna?

2) Qui c'ɛ̀ il sig. Segni.

3) C'ɛ̀ Bianca lì?

4) ɛ̀ Luca, nɔ?

5) Lì c'ɛ̀ un vaso.

6) Sì, c'ɛ̀ un ospedale qui.

7) Nɔ, non c'ɛ̀ un cestino qui.

8) Che cɔsa fa il sig. Paglia?

9) Non fa mai niɛnte.

10) La sig.^{a} Segni non sta bɛne.

TEST B (answers not recorded)

You will hear a short paragraph in Italian, read twice. The paragraph is followed by twelve questions. In the spaces below write out complete answers to each question, making the answers longer than just one word.

1) ______________________________

2) ______________________________

3) ______________________________

4) ______________________________

5) ______________________________

6) ______________________________

7) ______________________________

8) ______________________________

9) ______________________________

10) ______________________________

11) ______________________________

12) ______________________________

TEST C (not recorded)

Translate the following thoughts into Italian as best you can by using only what has been presented so far.

1) How is Mr. Jones feeling?

2) Doesn't he feel very well?

3) Miss Brown is so so. (referring to health)

4) Is Amanda all right?

5) One can't complain.

6) She's feeling pretty well, isn't she?

7) How is Mrs. Paglia coming along? (asked of a patient in the hospital)

8) The gentleman isn't well.

9) What's the young lady's health situation?

10) The lady is ill, isn't she?

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the Test A sentences, making the one appropriate word in each sentence begin with a strongly pronounced consonant.

3) Instructor asks random questions on the paragraph of frame No. 62.

4) Instructor asks random questions on the paragraph of Test B.

5) Review the THOUGHT TRANSLATION sentences at random from Test C of Units XIV, XV and XVI.

UNIT XVII

*1. How do you say, 'How is (s)he?' in Italian?

*2. How do you say, '(S)he is fine' in Italian?

3. Notice that in both the question and the answer referring to the health of a third person, the same word sta occurs. Repeat.
   (Come sta?)X - (Sta bene.)X

4. In formal situations in Italian the question Come sta? may be used to refer to a person being addressed. Thus, it is also an equivalent of, 'How are you?' said to one person.

* * * * *

5. Study the following question-answer pair:
   Come sta? 'How are you?' - Sto bene. 'I'm fine.'

*6. Is sta found in the answer just given?

*7. What is in the answer in place of sta?

8. The variation in the forms sta and sto is a type of variation that is very common in Italian. It is a variation that corresponds to a difference in the person being referred to ----- sta refers to either the person being addressed ('you') or a third person ('he' or 'she'), whereas sto refers only to the person saying sto ('I'). This type of variation is one of the defining characteristics of a large class of words called VERBS.

9. A verb form like sta or sto that shows limitations regarding the person being referred to is called a FINITE VERB.

10. It is important to note that if you are asked a question containing a verb form that refers only to a third person, the same verb form may be repeated unchanged in your answer.

Thus:

(question)		(answer)
Come sta Amanda?	-	Sta bene.
Sta bene il sig. Segni?	-	Sì, sta bene.

11. However, a change is required in your answer whenever the verb form in the question refers to the person being addressed ('you') or the person speaking ('I').

Thus:

(question)			(answer)
Come sta?	'How are you?'	-	Sto bene.
Sto bene?	'Am I well?'	-	Sì, sta bene.

12. Just as a consonant immediately following the word sta is strongly pronounced, so a consonant immediately following the word sto is normally strongly pronounced. Repeat the following, pronouncing a very strong /B/.

(Come sta?)X - (Sto bene.)X

* * * * *

*13. How do you say, 'How is Mrs. Segni?' in Italian?

*14. How many words are in the Italian question of frame No. 13?

15. Now listen to the equivalent of, 'How are you, Mrs. Segni?'
( ) ( )

*16. How many words are in the Italian question of frame No. 15?

17. In referring to a person being addressed directly, the la or the il that normally precedes a title is dropped. Compare the two lists of sentences that follow. In the 'A' group one is talking about someone; in the 'B' group one is referring to the person being addressed.

A	B
(Come sta la sig.^{a} Segni?)X	(Come sta, sig.^{a} Segni?)X
(Come sta la sig.^{na} Paglia?)X	(Come sta, sig.^{na} Paglia?)X
(Come sta il sig. Segni?)X	(Come sta, sig. Segni?)X
(Sta bene il sig. Segni?)X	(Sta bene, sig. Segni?)X
(Come sta la sig.^{a}?)X	(Come sta, sig.^{a}?)X

(Sta bene la sig.^{na}?)X (Sta bene, sig.^{na}?)X

(Non sta bene il sig.?)X (Non sta bene, sig.?)X

(Il sig. Segni sta bene?)X (Sig. Segni, sta bene?)X

*18. How do you say, 'How is the gentleman?' in Italian?

*19. How do you say, 'How are you, sir?'

20. In referring to a woman it is normal to omit the name, as for example in: Come sta, sig.^{a}? However, a man's last name, if known, should be used unless one wishes to give the force of a very formal 'sir' or 'the gentleman,' as in frames No. 18 and No. 19.

* * * * *

21. Listen carefully to the following.
( ) ( ) ( )

*22. If someone's last name were 'Ahts,' which of the following((a) or (b))does this utterance sound like to you? Repeat it!
( )X ( )X ( )X

(a) 'get Ahts'
(b) 'Gidd Ahts'

23. Actually, either answer (a) or (b) in the preceding frame is correct since the utterance in question is a rapid pronunciation possible for both (a) and (b). Listen again and repeat.
( )X ( )X ( )X

24. The utterance you have been hearing contains the TONGUE-FLAP found in 'Betty' and 'Eddie.'
( )X ( )X ( )X

25. Now repeat the following.
( )X ( )X ( )X

26. You have now been given the Italian word for 'Thanks' or 'Thank you.' Repeat carefully, noticing that, like bene, this word, too, ends in /E/.
( )X ( )X ( )X

27. For the time being we will indicate this word as follows:
    (g-----)X (g-----)X (g-----)X

* * * * *

28. Now repeat the following.
    ( )X ( )X ( )X

29. Now repeat, looking at the actual spelling and noticing that the /L/ is strongly pronounced. This is normal for a consonant immediately following the word e.
    (e Lɛi?)X (e Lɛi?)X (e Lɛi?)X

30. Translations for the preceding are:
    'and you?'
    'and how about you?'

31. It is interesting to note that the formal word for 'you,' Lɛi, unlike its English counterpart is normally (though not obligatorily) spelled with a capital L, whereas English always capitalizes the word 'I.'

* * * * *

32. You will now hear a short dialog. Repeat each line, imitating as closely as possible. You should review this frame many times until you feel at ease with each line. Notice particularly that the word g----- is said with a falling intonation!
    A: Come sta?
    B: Bɛne, g-----, e Lɛi?
    A: Non c'ɛ̀ male, g-----.

33. Now you are to participate in the preceding conversation, playing the part of (B). Answer as in the dialog. A space is provided for your part. You are to participate three times.

34. Now you are to play the part of (A), adding to the first line, however, the title with or without the name of the person you are addressing, as indicated below. Try reading your part during the pauses provided on the tape.
    (1) A: Come sta, sig.^{a}?
    B: Bɛne, g-----, e Lɛi?
    A: Non c'ɛ̀ male, g-----.

(2) A: Come sta, sig.^{na}?
B: Bɛne, g-----, e Lɛi?
A: Non c'ɛ̀ male, g-----.
(3) A: Come sta, sig. Segni?
B: Bɛne, g-----, e Lɛi?
A: Non c'ɛ̀ male, g-----.

35. Again proceed as in the previous frame, this time trying not to read your part, but rather be guided by the cues given below.
(1) sig.^{a}
(2) sig.^{na}
(3) sig. Segni

* * * * *

36. Repeat the following, paying special attention to the TONGUE-FLAP.
( )X ( )X ( )X

37. Now add /NO/.
( )X ( )X ( )X

* 38. Which of the following ((a), (b) or (c)) does this utterance sound like to you? Repeat it!
( )X ( )X ( )X

(a) 'oughta know'
(b) 'owed a 'no''
(c) 'Oda, nọ'

39. Actually, any of the three answers in the preceding frame is possible since the utterance in question contains the TONGUE-FLAP.
( )X ( )X ( )X

40. Now try saying the same thing in two syllables, still making the TONGUE-FLAP.
( )X ( )X ( )X

41. Now, thinking of the sounds in the name 'Joe,' say the following word that rhymes with ( ).
( )X ( )X ( )X

42. Now put /BWɔN) in front of this word.
( )X ( )X ( )X

43. You have now been given the most frequently heard Italian greeting that is exchanged during the daylight hours (morning or afternoon). It is also used as a leave-taking expression very much like its English literal counterpart, 'Good day.'

( )X ( )X ( )X

44. For the time being we will indicate this expression as follows:

(B. G.)X (B. G.)X (B. G.)X

* * * * *

45. Repeat the following, paying special attention to the TONGUE-FLAP.

( )X ( )X ( )X

* 46. Which of the following ((a) or (b)) does this utterance sound like to you? Repeat it!

( )X ( )X ( )X

(a) 'Ada'
(b) 'ate a....'

47. Actually, either of the answers in the preceding frame is correct. Repeat.

( )X ( )X ( )X

48. Now put /S/ in front of this utterance, as follows.

( )X ( )X ( )X

49. Now put /BWɔNA/ in front of this word.

( )X ( )X ( )X

50. You have now been given the counterpart of B. G. which is heard during the evening or late afternoon hours. Repeat.

( )X ( )X ( )X

51. For the time being we will indicate this expression as follows:

(B. S.)X (B. S.)X (B. S.)X

* * * * *

52. You will now hear four short dialogs. Each line is followed by a pause. Repeat each line, imitating as closely as possible. Remember that the word g----- is to be pronounced with a falling intonation!

a) Sig. Vegli: B. G., sig.^{a}
Sig.^{a} Segni: B. G., sig. Vegli. Come sta?
Sig. Vegli: Stɔ bɛne, g-----, e Lɛi?
Sig.^{a} Segni: Non c'ɛ̀ male, g-----.
b) Sig. Segni: B. G., sig.^{na}
Sig.^{na} Paglia: B. G., sig. Segni. Come sta?
Sig. Segni: Bɛne, g-----, ɛ Lɛi?
Sig.^{na} Paglia: Benino, g-----.
c) Sig. Paglia: B. G., sig. Ɛ---.
Sig. Ɛ---: B. G., sig. Paglia. Come sta?
Sig. Paglia: Stɔ benino, g-----, e Lɛi?
Sig. Ɛ---: Così così, g-----.
d) Sig.^{a} S---: B. S., sig.^{na}
Sig.^{na} B---: B. S., sig.^{a} Come sta?
Sig.^{a} S---: Non stɔ molto bɛne.

53. Now listen to the same dialogs said without pauses between the lines. Do not repeat.

* 54. Now you will be asked eight questions on the dialogs. In the spaces below write out complete answers to each question according to the information contained in the dialogs. Make your answers longer than just one word and have each one begin with the title and name, where possible. After all the questions have been read, you will hear the answers that you should have written. Check yourself and have the Instructor check the spelling later.

1. ______________________________
2. ______________________________
3. ______________________________
4. ______________________________
5. ______________________________
6. ______________________________
7. ______________________________
8. ______________________________

* * * * *

55. Repeat the following question-answer pairs in which both the question and the answer refer to a third person. Notice that the verb form is the same in both the question and the answer.

(question)		(answer)
(Sta bɛne?)X	'Is (s)he well?'	(Sì, sta bɛne.)X
(Chiama?)X	'Is (s)he calling?'	(Sì, chiama.)X
(Sôgna?)X	'Is (s)he dreaming?'	(Sì, sôgna.)X
(Non fa niɛnte?)X	'Isn't (s)he doing anything?'	(Nɔ, non fa niɛnte.)X
(ɛ̀ il sig. Segni?)X	'Is it Mr. Segni?'	(Sì, ɛ̀ il sig. Segni.)X

56. Now repeat the same questions, this time with the verb forms referring to the person being addressed. Repeat the answers here, noticing that the verb form in the answer ends in -ɔ (for one-syllable words) and -o (otherwise).

(question)		(answer)
(Sta bɛne?)X	'Are you well?'	(Sì, stɔ bɛne.)X
(Chiama?)X	'Are you calling?'	(Sì, chiamo.)X
(Sôgna?)X	'Are you dreaming?'	(Sì, sôgno.)X
(Non fa niɛnte?)X	'Aren't you doing anything?'	(Nɔ, non faccio niɛnte.)X
(ɛ̀ il sig. Segni?)X	'Are you Mr. Segni?'	(Sì, sôno il sig. Segni.)X

57. The last two verb forms ending in -o are called IRREGULAR because they do not follow any normal or REGULAR pattern.

58. Sometimes some expressions involve other peculiarities. Repeat the first question-answer pair referring to a third person and then the same question involving 'you.'

(question)		(answer)
(C'ɛ̀?)X	'Is (s)he in there?'	(Sì, c'ɛ̀.)X
(C'ɛ̀?)X	'Are you in there?'	(Sì, ci sôno.)X

59. The following expressions may seem even more peculiar. Just learn them as they are given here, remembering that these expressions have a very limited use. The object of the liking here is always some one person or thing! Pronunciation note: the two-word phrases are to be pronounced as one word with the stress falling always on piace!

(question)			(answer)
(Gli piace?)X	'Does he like	it him her?'	(Sì, gli piace.)X
(Le piace?)X	'Does she like	it him her?	(Sì, le piace.)X
(Le piace?)X	'Do you like	it him her?'	(Sì, mi piace.)X

* 60. Observe the following model.

S: Sta bene? 'Are you well?'

R: Sì, sto bene. 'Yes, I am well.'

As in the model, reply in the affirmative to the questions you will now be asked about yourself. Your answers will be confirmed each time.

* 61. Now reply in the negative to the following questions about yourself. Your answers will be confirmed each time.

* 62. Now you will be asked some INFORMATION questions about yourself. Answer each time by using a verb form or verb phrase referring to yourself, together with the cues given below. Your answers will be confirmed each time.

1. (Il sig. Segni)
2. (bene)
3. (niente)
4. (Emilio)
5. (l'Italia)
6. (l'Italia)

* * * * *

TEST A (answers not recorded)

(similar to frame No. 54)

You will be asked ten questions on the dialogs of frame No. 52. In the spaces below write out complete answers to each question according to the information contained in the dialogs. Make your answers longer than just one word and have each one begin with the title and name, where possible.

1)______________________________

2)______________________________

3)______________________________

4)______________________________

5)______________________________

6)______________________________

7)______________________________

8)______________________________

9)______________________________

10)______________________________

TEST B (answers not recorded)

You will be asked ten questions about yourself. Answer each time by using a verb form or verb phrase referring to yourself, together with the cues given below.

1) (bɛne)______________________________
2) (nɔ)______________________________
3) (nɔ)______________________________
4) (sì)______________________________
5) (sì)______________________________
6) (niɛnte)______________________________
7) (nɔ)______________________________
8) (Emilia)______________________________
9) (sì)______________________________
10) (nɔ)______________________________

TEST C (not recorded)

In the following blanks put in la or il where possible or required.

1) Come sta, ____ sig. Segni?
2) ____ sig.^{a} Jones non sta molto bene.
3) Sôno ____ sig. Brown.
4) Le piace ____ sig.^{na} White?
5) ____ sig. Smith, che cosa fa Emilio?
6) - 7) ____ sig. Paglia chiama ____ sig.^{a} Segni.
8) B. G. Come sta ____ sig.^{na}?
9) Non c'è male, g-----, ____ sig. Vegli.
10) Bene, g-----, e ____ sig. Vegli?

TEST D (answers not recorded)

You will hear ten short utterances. For each utterance check only one of the four letters -- a, b, c, d, according to which best approximates the thought behind the utterance. Do not expect literal translations!

1) (a) Good afternoon.
(b) How are you?
(c) Thank you.
(d) Are you ill?

2) (a) Good morning.
(b) Hello!
(c) Buenos Aires.
(d) I'm well.

3) (a) Good evening.
(b) Good night.
(c) Good!
(d) Hi!

4) (a) Good morning.
(b) Thank you.
(c) Good night.
(d) Good!

5) (a) How about you?
(b) And then?
(c) Are you ill?
(d) Is it a lei?

6) (a) Does he like it?
(b) Does she like it?
(c) Do you like them?
(d) Does he like her?

7) (a) He's around.
(b) There he is!
(c) It is.
(d) It isn't.

8) (a) He's not there.
(b) He's never in.
(c) Not bad.
(d) He's not ill.

9) (a) He's not there.
(b) He's never in.
(c) Not bad.
(d) He's not ill.

10) (a) I'm here.
(b) There I am!
(c) Here he is!
(d) There he is!

CLASSROOM ACTIVITY

1) Correct test answers.

2) Instructor asks random questions on the dialogs of frame No. 52. (See frame No. 54 and Test A questions.)

3) Instructor asks students the following questions about themselves.
    a) B.G. Come sta?
    b) È il sig. Segni? (or) È la sig.^{a} Segni?
    c) Sôgna?
    d) C'ɛ?
    e) Le piace l'Italia?
    f) Che cosa fa?
    g) Chiama?
    h) Non sta bɛne?
    i) Non Le piace Bolôgna?*
    j) Chiama il sig. Paglia? 'Are you calling Mr. Paglia?'

*When referring to the person addressed, the phrase Le piace often begins with a capital L-. When referring to a third person, it does not.

4) Instructor asks students the following questions. Unless clarified otherwise, a question refers to the person being addressed. 'X' is either a third person in the class or someone referred to by a picture. If 'X' is a female, change il sig. accordingly.
    a) B.G. Come sta?
    b) E il sig. X?
    c) Chi ɛ (pointing to X)
    d) Sôgna? (pointing to X)
    e) Chiama? (pointing to X)
    f) E lɛi, chiama?
    g) Che cosa fa?
    h) E il sig. X?
    i) C'ɛ il sig. X?
    j) Gli piace l'Italia? (or, if X is a female) Le piace l'Italia?
    k) Come sta il sig.X?
    l) E Lei?
    m) C'ɛ un cestino qui?
    n) C'ɛ un vaso qui, no?

o) È qui il sig. X?
p) Che cos'è questo? (pointing to one's nose)
q) Non sta bene?
r) Non Le piace l'Italia?
s) È un naso questo? (pointing to a tooth)
t) È un vaso questo? (pointing to one's nose)

UNIT XVIII

1. The following phrase should be familiar to you. Listen carefully and repeat.

( )X ( )X

*2. Translate the sentence.

( )X

*3. Try to remember the spelling of the Italian sentence ( ). Write the Italian sentence on the following line.

____

4. The sentence you should have written is: Che cos'ɛ questo? Do not be alarmed if you misspelled any of the words. However, look at the correct spelling very carefully.

*5. Now how would you say in Italian, 'Who is calling here?'

6. Repeat the Italian.

( )X ( )X

*7. Now try to write the Italian sentence on the following line, being careful of the spelling.

____

8. The sentence you should have written is: Chi chiama qui? Again, do not be alarmed if you misspelled any word. However, look at the correct spelling very carefully.

9. In the two Italian questions you have just heard there are six instances of a sound-type that was first introduced in Unit II, called the UNASPIRATED /K/. Repeat the sentences without putting any puff of air after this sound.

(Che cos'ɛ questo?)X (Che cos'ɛ̀ questo?)X
(Chi chiama qui?)X (Chi chiama qui?)X

*10. Now look carefully at the way the /K/ is represented in these two sentences. You should notice three different spellings for this sound-type. What are they?

11. The letter k is not normally used in Italian writing and occurs mainly in foreign words like Kɔdak and Pakistan, for example.

12. Before the following semivowel /W/, sound-type /K/ is normally represented by the letter q. Repeat the following words, looking at the spelling.

(questo)X (questo)X
(qui)X (qui)X

13. Three exceptions to the preceding are:

cuɔco	'cook'
cuɔio	'leather'
scuɔla	'school'

*14. Looking at the two model sentences of frame No. 9, tell before which letters the symbol ch occurs.

15. Repeat the following words while looking at the spelling.

(che)X (che)X
(chi)X (chi)X
(chiama)X (chiama)X

16. In other cases sound-type /k/ is normally represented by the letter c, as in the following word.

(cɔsa)X (cɔsa)X

17. A general rule, then, for the spelling representations of the following sound-type /K/ in Italian would be:

1) use q before the semivowel /W/;
2) use ch before the letter e or i (conventional Italian spelling);
3) Use c elsewhere.

*18. The following are words you have already had with sound-type /K/. Write the words in Italian repeating each one as you hear it and trying not to pronounce any strong puff of air.

( )X
( )X
( )X
( )X
( )X
( )X
( )X

( )X
( )X
( )X
( )X
( )X
( )X
( )X
( )X
( )X
( )X
( )X
( )X
( )X
names: ( )X
( )X
( )X
( )X
( )X
( )X
( )X
( )X
( )X

19. Check yourself. You should have written the following: chi, cane, come, chimɔno, consolato, chiama, cɔno, cɔsa, così, chianti, conto, qui, fico, che, fuɔco, bɔsco, questo, cuɔco, cuɔio, scuɔla, Colomba, Bianca, Clɛo, Luca, Quinto, Cɔla, Nicɔla, Clɔe, Pasquale

If you made any mistakes repeat the exercise until you are able to spell each word correctly.

*20. Now write the following ten Italian words, repeating each one as you hear it and trying not to pronounce any strong puff of air.

( )X 'captain'
( )X 'kiosk, newsstand'
( )X 'kilogram'
( )X 'cube'
( )X 'cover, lid (metal or stone)'
( )X 'daily newspaper'
( )X 'field'
( )X 'nail'
( )X 'excuse me' (said to one person formally)
( )X 'I opened'

21. Check yourself. You should have written the following: capitano, chiosco, chilo, cubo, chiusino, quotidiano, campo, chiodo, scusi, schiusi

If you made any mistakes repeat the exercise until you are able to spell each word correctly.

* * * * *

*22. How do you say, 'It's a sweater' in Italian?

23. The initial sound-type in the Italian word for 'sweater' may be represented /G/.

*24. This sound-type also begins the following three given names that you have already had. As you hear each one, say it and then write it in the space provided.

(   )X
(   )X
(   )X

25. You should have written: Gosto, Guendalina, Guido.

*26. So far we have seen that the sound-type /G/ is represented in ordinary Italian spelling by what letter?

27. However, like the sound-type discussed in the first twenty-one frames (/K/), whenever the following sound-type /G/ would occur before the letter e or the letter i, an h is found in the spelling.

28. Repeat the following words while looking at their spelling:

(ghetto)X	(ghetto)X	'ghetto'
(spaghetti)X	(spaghetti)X	'spaghetti'
(ghigno)X	(ghigno)X	'grin'
(ghiottone)X	(ghiottone)X	'glutton'

29. A general rule for the spelling representations of the following sound-type /G/ in Italian is:

1) use gh before the letter e or i (conventional Italian spelling);
2) use g elsewhere.

*30. Here are three new Italian words. Repeat each one as you hear it and write it in the space provided.

( )X 'gas'
( )X 'owl'
( )X 'glove'

31. Check yourself. You should have written the following: gas, gufo, guanto.

*32. Now write the following words in Italian, repeating each one as you hear it.

( )X
( )X
( )X
( )X
( )X
( )X
( )X
( )X
( )X
( )X
( )X

33. Check yourself. You should have written the following: golf, gas, ghetto, gufo, spaghetti, ghigno, guanto, ghiottone, Gosto, Guido, Guendalina.

If you made any mistakes repeat the exercise until you are able to spell each word correctly.

* * * * *

34. So far you have had three kinds of INFORMATION QUESTIONS in Italian:

1) questions asking for identification of people
--- chi questions;
2) questions asking for identification of things
--- che
cosa } questions;
che cosa
3) questions asking for manner
--- come questions.

35. A fourth kind of information question is the one asking for location. The location interrogative is dove in Italian. Repeat.

(dove)X (dove)X (dove)X

*36. How do you say, 'Where?' in Italian?

37. When it immediately precedes the verb form ɛ̀, the word dove loses its last vowel, and the combination is stressed on the ending and is written as follows:

(dov'ɛ̀)X (dov'ɛ̀)X (dov'ɛ̀)X

*38. Thus, how do you say, 'Where is Amanda?' in Italian?

*39. How do you say, ' Where is Bologna?' in Italian?

*40. How might you translate the following question into English?

(Dov'ɛ̀ un cono?)X (Dov'ɛ̀ un cono?)X

*41. How would you say, 'Where can one find a captain?' in Italian?

42. Notice that regardless of whether one is talking about a person (e.g. Amanda or un capitano), place (e.g. Bolôgna) or thing (e.g. un cono) and regardless of whether it is pre-identified (e.g. Amanda, Bolôgna) or not pre-identified (e.g. un cono, un capitano), the Italian question begins the same way. Repeat the following questions:

(Dov'ɛ̀ Amanda?)X
(Dov'ɛ̀ Bolôgna?)X
(Dov'ɛ̀ un cono?)X
(Dov'ɛ̀ un capitano?)X

43. With pre-identified items such as those of the first two questions above one may answer by repeating the name followed by ɛ̀ + the location word or phrase, as follows:

(Amanda ɛ̀ qui.)X	'Amanda is (over) here.'
(Bolôgna ɛ̀ qui.)X	'Bologna is (over) here.'

*44. Study the following model.

S:	Dov'ɛ̀ Amanda?	'Where is Amanda?'
R:	Amanda ɛ̀ qui.	'Amanda is (over) here.'
	or	
	Amanda ɛ̀ lì.	'Amanda is (over) there.'

You will now be asked questions beginning with Dov'ɛ̀. Answer as in the model by repeating the name. Use qui for any name shown here and lì for names not shown. (Colomba, Clɛo, Luca, Cɔla, Pasquale, Gosto, Guendalina, Guido, Quinto)

45. The name need not be repeated in the answer, however, and one may say simply,

(ɛ̀ qui.)X	'She 'He } is (over) here.' 'It

* 46. You will now be asked questions as in frame No. 44. Answer without the name, again using qui for the names shown in frame No. 44 and lì for names not shown.

47. In the case of non-pre-identified items such as those of the last two questions of frame No. 42, the normal answer is different. Repeat the following.

(C'ɛ̀ un cɔno qui.)X	'There is a cone (over) here.' 'A cone is (over) here.'
(C'ɛ̀ un capitano qui.)X	'There is a captain (over) here.' 'A captain is (over) here.'

48. This construction should not seem strange to you since it appeared before in frame No. 63 of Unit XIII and again in frames No. 47 and No. 48 of Unit XIV. You may want to pause briefly to review the models given in those frames.

*49. Study the following model.

S: Dov'ɛ̀ un cɔno?	'Where is a cone?'
R: C'ɛ̀ un cɔno qui.	'There is a cone (over) here.'
or	
C'ɛ̀ un cɔno lì.	'There is a cone (over) there.'

You will now be asked questions beginning with Dov'ɛ̀. Answer as in the model by repeating the name. Use qui for any name shown here and lì for names not shown. (cane, chimɔno, cɔno, chianti, fico, cubo, quotidiano, chiɔdo, gɔlf, guanto)

50. With non-pre-identified items, if one does not repeat the name of the item, ce n'ɛ̀ uno occurs instead of c'ɛ̀ un (+ name).

*51. You will now be asked questions as in frame No. 49. Answer by using ce n'è uno qui 'there's one (over) here' for the names shown in frame No. 49; use ce n'è uno lì 'there's one (over) there' for names not shown.

* * * * *

52. Listen carefully to the way the following English word is pronounced.
(stutter) (stutter) (stutter)

53. The pronunciation you just heard contains the TONGUE-FLAP introduced in Unit XV. If there were an English word spelled s-t-u-d-d-e-r it could be pronounced exactly the same as s-t-u-t-t-e-r, that is, with the same TONGUE-FLAP. Listen and repeat.
( )X ( )X ( )X

54. Some speakers of English pronounce words ending in -er differently from what you have just heard. Listen and repeat, retaining the TONGUE-FLAP.
( )X ( )X ( )X

55. Now try shifting the stress to the last syllable. Repeat, retaining the TONGUE-FLAP.
( )X ( )X ( )X

56. Now try to say this same utterance so fast that it becomes one syllable. Remember to keep the TONGUE-FLAP.
( )X ( )X ( )X

57. The syllable you have just learned is heard in the Italian phrases for 'on the left' and 'on the right.' For the time being we will abbreviate each phrase here as a s---- and a d---- respectively. Repeat.
(a s----)X (a s----)X (a s----)X
(a d----)X (a d----)X (a d----)X

* * * * *

*58. Using the following cues, ask a Dov'è question about the people or things mentioned. Your question will be confirmed on the tape.
(1) Sonia
(2) a dog
(3) a fig

(4) a consulate
(5) Ɛgle
(6) a glutton
(7) a newsstand
(8) Pasquale
(9) Giunio
(10) a sweater
(11) Mr. Segni
(12) a nail
(13) a cone
(14) Miss Paglia
(15) Mrs. Vegli

Repeat this frame until you have mastered the drill!

*59. Study the following model.

S: Dov'ɛ̀ Luca? 'Where is Luca?'
R: Ɛ̀ a s----. 'He is on the left.'
or
Ɛ̀ a d----. 'He is on the right.'

Give the appropriate answer to the question you hear according to whether the person's name is to the left or the right of the dividing line below. Your answer will be confirmed each time.

Giovanni	Silvio	Mr. Segni	Ugo	Beniamino	Miss Paglia
Tina	Magda	Quinto	Ɛlio	Augusta	Mrs. Vegli
Lidia	Fede		Nina	Bianca	
Ɛva	Lavinia		Antonio	Giulio	

Repeat this frame until you have mastered the drill!

* 60. Study the following model.

S: Dov'ɛ̀ un golf? 'Where is a sweater?'
R: C'ɛ̀ un golf a s----. 'There is a sweater on the left.'
or
C'ɛ̀ un golf a d----. 'There is a sweater on the right.'

Give the appropriate answer to the question you hear according to whether the item's name is to the left or the right of the dividing line below. Your answer will be confirmed each time.

nail	fire	kimono	kiosk
cube	woods	sweater	metal lid
cone	captain	glove	ghetto
chianti	field	owl	daily newspaper

Repeat this frame until you have mastered the drill!

*61. Study the following model.

S:	Dov'è un golf?	'Where is a sweater?'
R:	Ce n'è uno a s----.	'There is one on the left.'
	or	
	Ce n'è uno a d----.	'There is one on the right.'

Answer the questions you hear by using the items mentioned in frame No. 60.

*62. The following is a drill that uses sentences from frames No. 59 and No. 61. Reply accordingly. Your answer will be confirmed each time.

Giovanni
Tina
Lidia
Eva
Silvio
Magda
Fede
Lavinia
Mr. Segni
Quinto
Ugo
Elio
Nina
Antonio
Beniamino
Augusta
Bianca
Giulio
Miss Paglia
Mrs. Vegli

nail
cube
cone
chianti
fire
woods
captain
field
kimono
sweater
glove
owl
kiosk
metal lid
ghetto
daily newspaper

Repeat this frame until you have mastered the drill!

*63. Study the following model.

S:	C'è Tina?	'Is Tina there?'
R:	Sì, è lì a s----.	'Yes, she is there on the left.'
	or	
	Sì, è lì a d----.	'Yes, she is there on the right.'
	or	
	No, non c'è.	'No, she isn't (around).'

Using the items of frame No. 62, reply accordingly. Your answer will be confirmed each time.

*64. Study the following model.

S:	C'è un chiodo?	'Is there a nail around?'
R:	Sì, ce n'è uno lì a s----.	'Yes, there is one there on the left.'
	or	
	Sì, ce n'è uno lì a d----.	'Yes, there is one there on the right.'
	or	
	No.	'No.'

Again using the items of frame No. 62, reply accordingly. Your answer will be confirmed each time.

*65. The following is a drill that uses sentences from frames No. 63 and No. 64. Reply accordingly, using the items of frame No. 62. Your answer will be confirmed each time. Repeat this frame until you have mastered the drill!

*66. Study the following model, imagining that you are looking at a picture of several people.

S:	Chi c'ɛ̀ qui?	'Who is here?'
R:	C'ɛ̀ Amanda.	'There is Amanda.'
S:	Dov'ɛ̀?	'Where is she?'
R:	Ɛ̀ a s----.	'She is on the left.'
	or	
	Ɛ̀ a d----.	'She is on the right.'

Using the items of frame No. 62 plus the cues below, participate in the conversation illustrated in the model. A space is provided on the tape for each response, which will then be confirmed.

(1) Silvio
(2) Mr. Segni
(3) Tina
(4) Ugo
(5) Mrs. Vegli
(6) Antonio
(7) Augusta
(8) Beniamino
(9) Bianca
(10) Ɛlio
(11) Ɛva
(12) Fede
(13) Giovanni
(14) Giulio
(15) Lavinia
(16) Lidia
(17) Magda
(18) Nina
(19) Miss Paglia
(20) Quinto

*67. Study the following model, again imagining that you are looking at a picture.

S:	Che cosa c'ɛ̀ qui?	'What have we here?'
R:	C'ɛ̀ un chiodo.	'There's a nail.'
S:	Dov'ɛ̀?	'Where is it?'
R:	Ɛ̀ a s----.	'It's on the left.'
	or	
	Ɛ̀ a d----.	'It's on the right.'

Again using the items of frame No. 62, together with the cues below, participate in the conversation illustrated in the model. A space is provided on the tape for each response, which will then be confirmed.

(1) sweater
(2) woods
(3) captain
(4) chianti
(5) cone
(6) cube
(7) daily newspaper
(8) field
(9) fire
(10) ghetto
(11) glove
(12) kimono
(13) kiosk
(14) metal lid
(15) nail
(16) owl

*68. The following is a drill that uses sentences from frames No. 66 and No. 67. Reply accordingly using the items of frame No. 62, together with the cues below. A space is provided on the tape for each response, which will then be confirmed.

(1) Antonio
(2) Beniamino
(3) nail
(4) daily newspaper
(5) Elio
(6) Fede
(7) Giovanni
(8) kimono
(9) Lavinia
(10) Magda
(11) Nina
(12) owl
(13) Miss Paglia
(14) Quinto
(15) Silvio
(16) Tina
(17) Ugo
(18) Mrs. Vegli
(19) woods
(20) metal lid

*69. Now still using sentences from frames No. 66 and No. 67, you are to initiate the conversation and ask either Chi c'ɛ̀ qui? according to whether the cue below is the name of a person or a thing, respectively. When you are given the response, ask Dov'ɛ̀? A space is provided on the tape for your utterances, which will always be confirmed. The final response will be in accordance with the items in frame No. 62.

(1) Giovanni
(2) Lidia
(3) Tina
(4) a fire
(5) a newsstand
(6) a daily newspaper
(7) a nail
(8) a field
(9) Ɛva
(10) an owl
(11) a metal lid
(12) Ugo
(13) a ghetto
(14) Fede
(15) a glove
(16) Ɛlio
(17) Bianca
(18) a cone
(19) Nina
(20) Augusta
(21) Mr. Segni
(22) a cube
(23) Mrs. Vegli
(24) a kiosk
(25) Miss Paglia

TEST A (answers not recorded)

Write the words you hear as you think they are spelled in Italian. Each word contains either of the following sound-types----/K/ or /G/

1) ____________________

2) ____________________

3) ____________________

4) ____________________

5) ____________________

6) ____________________

7) ____________________

8) ____________________

9) ____________________

10) ____________________

11) ____________________

12) ____________________

13) ____________________

14) ____________________

15) ____________________

16) ____________________

17) ____________________

18) ____________________

19) ____________________

20) ____________________

21) ____________________

22) ____________________

23) ____________________

24) ____________________

25) ____________________

TEST B (answers not reccrded)

You will hear a statement that is partially garbled. For each statement write in the space provided a complete question that you might ask to find out about the unintelligible portion. Start each question with one of the following question words: Chi? - Che cosa? - Come? - Dove?

Example:

S: Tina è (garbled).
R: Dov'è Tina?

1) ____________________
2) ____________________
3) ____________________
4) ____________________
5) ____________________
6) ____________________
7) ____________________
8) ____________________
9) ____________________
10) ____________________
11) ____________________
12) ____________________
13) ____________________
14) ____________________
15) ____________________

TEST C (not recorded)

Translate the following thoughts into Italian as best you can by using only what has been presented so far.

1) What are you doing there on the right?
2) What is this here on the left?
3) What is there here on the left?
4) Bologna is situated here.
5) A rat is over here.
6) Is there one over there?
7) Isn't Mr. Jones in?
8) What do we have here?
9) He doesn't like it there on the right.
10) I don't feel well here.
11) I'm not doing anything over here.
12) Do you see a nail around there?
13) Excuse me, sir. Where can I find a newsstand?
14) Excuse me. Do you know where Mr. Vegli is?
15) You can see her there on the left.
16) Isn't she on the right?
17) Who is around here?
18) I don't know who she is. Do you?
19) Who is that? - That's Miss White.
20) No, that's not Miss White. There's Miss White!

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the correctly-spelled words of Test A.

3) The Instructor gives garbled sentences of Test B selected at random and students ask the appropriate questions.

4) Review the THOUGHT TRANSLATION sentences of Test C selected at random.

5) Using visual aids for the items listed and for people's names, the Instructor asks such questions as:

(for things)	(for people)
Che cos'è questo?	Chi è?
Che cosa c'è qui?*	Chi c'è qui?*
È un _______ questo?	È _________?
Non è un _______?	Non è _________?
È un _______, no?	È _________, no?
C'è un _______ qui? *	C'è _________ qui? *
Dov'è un _______?	Dov'è _________?

*The word qui may be replaced by lì, and either of these words may be replaced or followed by a s----, a d----.

anglicano
bambino
capitano
cuoco
ghiottone
italiano
pilota
posta
uomo
animale
cane
elefante
gufo
lupo
topo

bosco
campo
chiosco
consolato
ghetto
ospedale
ponte
pôsto
cece
chianti
fico
olio
pane
uovo
vino

bastone
cemento
cestino
chilo
chiodo
chiusino
cognome
cono
conto
cubo
cuoio
dente
film
fuoco

gas
ghigno
giôgo
mese
monumento
naso
nome
osso
quotidiano
sasso
sofà
vaso
voto

6) Using the same visual aids as in (5), students ask each other the above questions.

UNIT XIX

*1. How do you say, 'Is (s)he in' in Italian?

*2. In answering the preceding question, how do you say, 'Yes, (s)he is' in Italian?

*3. To what time do the two preceding Italian utterances seem to refer, to past time, present time or future time?

4. Now listen carefully to the following.
( ) ( ) ( )

5. What you just heard may sound something like the English word 'Cheddar.' Listen again and repeat.
( )X ( )X ( )X

6. The utterance you have been hearing contains the TONGUE-FLAP found in 'Betty' and 'Eddie.'
( )X ( )X ( )X

7. Actually, this utterance is the counterpart of c'ɛ̀ that refers to past time.
( )X ( )X ( )X

*8. Therefore, if C'ɛ̀? is like the English 'Is (s)he in?' how might the question ( ) be translated into English?

*9. How do you say, 'Is Tina around?' in Italian?

*10. Therefore, how do you say, 'Was Tina around?' in Italian?

*11. In answering the preceding question, how do you say, 'No, she wasn't' in Italian?

*12. Using the same ( ), how do you say, 'Who was there?' in Italian?

*13. In answering the preceding question, how do you say, 'Luca was there' in Italian?

14. In Unit 15 (specifically, in frames No. 23 through No. 36) the TONGUE-FLAP was discussed as a sound-type frequently heard in COLLOQUIAL American English.

*15. As was seen in Unit 15, the TONGUE-FLAP in COLLOQUIAL American English occurs in many words spelled with what letters?

16. So far in these units, the spelling of Italian words containing the TONGUE-FLAP has been purposely avoided because the TONGUE-FLAP is never represented by the letter t or d in Italian.

17. Repeat the following words and phrases that you have had, all of which contain the TONGUE-FLAP.

(sig.)X

(sig.^{a})X

(sig.^{na})X

(B. S.)X

(Bianca B---)X

(Elio E---)X

(Lavinia L---)X

(Nina N---)X

(Dina D---)X

(Sonia S---)X

18. Repeat again the past counterpart of c'ɛ̀.
( )X ( )X ( )X

19. Now say it again, this time looking at the spelling and paying attention to the TONGUE-FLAP.
(c'ɛra)X (c'ɛra)X (c'ɛra)X

*20. In this utterance what letter do we see representing the TONGUE-FLAP in Italian?

*21. Because the TONGUE-FLAP is always represented in Italian by the letter r, it should not be difficult for you to do the following exercise. Write the following Italian utterances in their non-abbreviated form in the spaces provided.

(sig.)X ______________________________

(sig.^{a})X ______________________________ (sig.^{na})X____________________

(B. S.)X____________________

(Bianca B---)X____________________

(Ɛlio Ɛ---)X____________________

(Lavinia L---)X____________________

(Nina N---)X____________________

(Dina D---)X____________________

(Sonia S---)X____________________

22. In the preceding frame you should have written the following: signore, signora, signorina, buɔna sera, Bianca Bɛri, Ɛlio Ɛri, Lavinia Lira, Nina Nɛra, Dina Dari, Sonia Sɛiri.

* * * * *

23. Now listen to the future counterpart of c'ɛ̀.
( )X ( )X ( )X

*24. Does this contain the TONGUE-FLAP, too?
( )X ( )X ( )X

25. Look at its spelling and repeat.
(ci sarà)X (ci sarà)X (ci sarà)X

*26. If C'ɛ̀? is like the English 'Is (s)he in?' and C'ɛra is like the English 'Was (s)he in?' how might the question Ci sarà be translated into English?

*27. How do you say, 'Will Gina be around?' in Italian?

*28. In answering the preceding question, how do you say, 'No, she won't be' in Italian?

*29. Using the same ci sarà, how do you say, 'Who will be there?' in Italian?

*30. In answering the preceding question, how do you say, 'Nicola will be there' in Italian?

*31. Translate the following, writing in the spaces provided.

'He will be { in.' / there.' / around.' } ____________________

'He is { in.' / there.' / around.' } ____________________

'He was { in.' / there.' / around.' } ____________________

32. You should have written:

Ci sarà.
C'ɛ
C'ɛra.

* * * * *

33. Notice that these three utterances may refer to the person addressed ('you') or to a third person ('he' or 'she').

*34. In Unit XVII you learned how to say, 'I am in' in Italian. What was it?

35. In order to say, 'I was in' and 'I will be in,' change the -a of the ending on the appropriate word to -o and -ɔ, respectively. Thus:

C'ɛro.	'I was in.'
Ci sarɔ̀.	'I will be in.'

*36. When a word shows variations in form corresponding to a difference in the person being referred to, as in the two columns below, what is such a word called? (See Unit XVII)

'I'	'you, he, she'	
ci sarɔ̀	ci sarà	(for future time)
ci sôno	c'ɛ	(for present time)
c'ɛro	c'ɛra	(for past time)

37. The differences shown between the forms on the left and those on the right are differences in the PERSON being referred to. Therefore, VERBS in Italian are said to show PERSON variations.

38. The examples you have just seen illustrate that Italian VERBS show another kind of difference --- one that has to do with the time referred to. Therefore, VERBS in Italian are also said to show TENSE variations.

* * * * *

39. Here are three important time words, the words for 'yesterday,' 'today' and 'tomorrow.' Repeat.
( )X 'yesterday'
( )X 'today'
( )X 'tomorrow'

*40. One of these three words contains the TONGUE-FLAP. Which is it?
(a)X
(b)X
(c)X

*41. Write the Italian word for 'yesterday' in the space below.

____

42. You should have written iɛri.

43. Here are the three words for 'yesterday,' 'today' and 'tomorrow,' respectively.
(iɛri)X (ɔggi)X (domani)X

* * * * *

*44. In Unit XVII you learned the phrase for 'Good Evening.' It contains the TONGUE-FLAP, What was the phrase?

*45. If the word sera is the word for 'evening,' translate iɛri sera into English.

*46. Referring to the evening hours, how would you translate 'last night' into Italian?

*47. And 'tomorrow night'?

48. For 'tonight' or 'this evening,' Italians usually say:
(stasera)X (stasera)X (stasera)X

* * * * *

49. This is the word for 'morning.' Make sure you pronounce the second consonant (/T/) strongly.
(mattina)X (mattina)X (mattina)X

*50. How would you say, 'yesterday morning' in Italian?

*51. What about, 'tomorrow morning'?

52. For 'this morning,' Italians usually say:
(stamattina)X (stamattina)X (stamattina)X

* * * * *

53. Here is the word for 'afternoon.' It contains the tongue-flap.
(pomeriggio)X (pomeriggio)X (pomeriggio)X

*54. How would you say, 'yesterday afternoon' in Italian?

*55. What about, 'tomorrow afternoon'?

56. For 'this afternoon,' Italians say:
(questo pomeriggio)X (questo pomeriggio)X
(questo pomeriggio)X

* * * * *

57. The following is an Italian word for 'now.' Notice how it sounds a little like the colloquial English 'oughta.'
(ora)X (ora)X (ora)X

58. The following is the phrase for 'two minutes ago.' Repeat.
(due minuti fa)X (due minuti fa)X (due minuti fa)X

* * * * *

59. Here is a recapitulation of the time words and phrases introduced in this Unit so far.

(iɛri)X	(oggi)X	(domani)X
(iɛri mattina)X	(stamattina)X	(domani mattina)X
(iɛri pomeriggio)X	(questo pomeriggio)X	(domani pomeriggio)X
(iɛri sera)X	(stasera)X	(domani sera)X
	(ora)X	
	(due minuti fa)X	

* * * * *

60. Look at the following chart and repeat the names shown in each column. Notice that the first column names as well as the very last name all contain the tongue-flap. The pronunciation of the ending of the first three names might remind you of the colloquial English 'oughta.'

sometime yesterday	two minutes ago	now	sometime tomorrow
(Cɔra)X	(Amanda)X	(Ɛva)X	(Augusta)X
(Dɔra)X	(Bianca)X	(Lɛa)X	(Colomba)X
(Nɔra)X	(Donata)X	(Pia)X	(Guendalina)X
(Mara)X	(Adɔlfo)X	(Lɛo)X	(Antɔnio)X
(Sara)X	(Nicɔla)X	(Noɛ̀)X	(Beniamino)X
(Vɛra)X	(Silvio)X	(Ugo)X	(Oliviɛro)X

This chart will be used for the drills in frames No. 61 through No. 65 and No. 68 through No. 71.

*61. Observe the following model:

a.	S:	C'ɛ Cɔra?	'Is Cora in?'
	R:	Nɔ, non c'ɛ̀, ma c'ɛra iɛri.	'No, she's not in, but she was (in) yesterday.'
		(or)	
b.	S:	C'ɛ̀ Amanda?	'Is Amanda in?'
	R:	Nɔ, non c'ɛ̀, ma c'ɛra due minuti fa.	'No, she's not in, but she was (in) two minutes ago.'

The only new word in this drill is ma, the word for 'but.' Answer as in (a) or (b) according to whether the person's name is in the 'yesterday' column or the 'two minutes ago' column. Your answer will be confirmed each time. Remember to pronounce the tongue-flap correctly! NOTE: the word ma is followed by a strongly-pronounced consonant!

*62. Observe the following model:

a.	S:	C'ɛ̀ Ɛva?	'Is Eva in?'
	R:	Sì, c'ɛ̀.	'Yes, she is.'
		(or)	
b.	S:	C'ɛ̀ Augusta?	'Is Augusta in?'
	R:	Nɔ, non c'ɛ̀, ma ci sarà domani.	'No, she isn't, but she'll be in tomorrow.'

Answer as in (a) or (b) according to whether the person's name is in the 'now' column or the 'tomorrow' column. Your answer will be confirmed each time. Remember to pronounce the tongue-flap correctly! Note: the words *sarà* and *sarɔ̀* are each followed by a strongly-pronounced consonant!

*63. Observe the following model:

a. S: C'ɛ̀ Cɔra?
R: Nɔ, non c'ɛ̀, ma c'ɛra iɛri.
(or)
b. S: C'ɛ̀ Amanda?
R: Nɔ, non c'ɛ̀, ma c'ɛra due minuti fa.
(or)
c. S: C'ɛ̀ Ɛva?
R: Sì, c'ɛ̀.
(or)
d. S: C'ɛ̀ Augusta?
R: Nɔ, non c'ɛ̀, ma ci sarà domani.

Answer as in (a), (b), (c) or (d) according to whether the person's name is in the 'yesterday' column, the 'two minutes ago' column, the 'now' column or the 'tomorrow' column. Your answer will be confirmed each time. Remember to pronounce the tongue-flap correctly!

Repeat this frame as many times as are necessary to master the drill!

*64. Observe the following model:

a.	S:	C'ɛ̀ Cɔra oggi?	'Is Cora in today?'
	R:	Nɔ, oggi non c'ɛ̀, ma c'ɛra iɛri.	'No, she's not in today, but she was in yesterday.'
		(or)	
b.	S:	C'ɛ̀ Ɛva oggi?	'Is Eva in today?'
	R:	Sì, c'ɛ̀.	'Yes, she is.'
		(or)	
c.	S:	C'ɛ̀ Augusta oggi?	'Is Augusta in today?'
	R:	Nɔ, oggi non c'ɛ̀, ma ci sarà domani.	'No, she's not in today, but she'll be in tomorrow.'

As before, give the appropriate answer to the questions you hear. Your response will be confirmed each time. Remember to pronounce the tongue-flap correctly! Repeat this frame until you have mastered the drill!

* 65. Observe the following model:

a.	S:	C'ɛ̀ Ɛva?	'Is Eva in?'
	R:	Sì, c'ɛ̀ ora.	'Yes, she's in now.'
		(or)	
b.	S:	C'ɛ̀ Cora?	'Is Cora in?'
	R:	No, non c'ɛ̀ ora.	'No, she's not in now.'

Answer as in (a) or (b) according to whether the person's name is in the 'now' column or some other column. Your answer will be confirmed each time. Remember to pronounce the tongue-flap correctly!

* 66. This drill uses the following time phrases:

(1) iɛri mattina
(2) iɛri pomeriggio
(3) iɛri sera
(4) stamattina
(5) questo pomeriggio
(6) stasera
(7) domani mattina
(8) domani pomeriggio
(9) domani sera

Model:

S:	Iɛri mattina?	'Yesterday morning?'
R:	No, iɛri pomeriggio.	'No, yesterday afternoon.'

You will be asked a question as in the model. Reply by using the time phrase that refers to the next time period. If asked about the last time period (No. 9), reply with the first time period (No. 1). Your answer will be confirmed each time. Remember to pronounce the tongue-flap correctly!

*67. You will now hear a question containing a verb or a time word or phrase. Reply, referring to yourself, by using the appropriate one of the following:

C'ɛro. Ci sôno. Ci sarò.

Your response will be confirmed each time. Remember to pronounce the tongue-flap correctly!

Repeat this frame until you have mastered the drill!

*68. Study the following model:

a.	S:	Dov'ɛ̀ Ɛva?	'Where is Eva?'
	R:	Ɛ̀ qui.	'She's here.'
		(or)	
b.	S:	Dov'ɛ̀ Cora?	'Where is Cora?'
	R:	Non so dov'ɛ̀.	'I don't know where she is.'

The new phrase in this drill is non sɔ 'I don't know.' Using the chart of frame No. 60, answer as in (a) or (b) according to whether the person's name is in the 'now' column or another column. Your answer will be confirmed each time. Remember to pronounce the tongue-flap correctly! Note: the word sɔ is followed by a strongly-pronounced consonant!

*69. Study the following model:

a.	S:	Iɛri dov'ɛra Cɔra?	'Where was Cora yesterday?'
	R:	Ɛra qui.	'She was here.'
		(or)	
b.	S:	Iɛri dov'ɛra Ɛva?	'Where was Eva yesterday?'
	R:	Non sɔ dov'ɛra.	'I don't know where she was.'

Again using the chart of frame No. 60, answer as in (a) or (b) according to whether the person's name is in the 'yesterday' column or not. Your answer will be confirmed each time. Remember to pronounce the tongue-flap correctly!

*70. Study the following model:

a.	S:	Domani dove sarà Augusta?	'Where will Augusta be tomorrow?'
	R:	Sarà qui.	'She will be here.'
		(or)	
b.	S:	Domani dove sarà Ɛva?	'Where will Eva be tomorrow?'
	R:	Non sɔ dove sarà.	'I don't know where she will be.'

Again using the chart of frame No. 60, answer as in (a) or (b) according to whether the person's name is in the 'tomorrow' column or not. Your answer will be confirmed each time. Remember to pronounce the tongue-flap correctly!

*71. The following is a combination of the drills of frames No.68, No. 69 and No. 70. Reply accordingly. Your answer will be confirmed each time. Remember to pronounce the tongue-flap correctly!

TEST A (answers not recorded)

You will hear twenty familiar Italian items all of which should be pronounced with the TONGUE-FLAP. Some will be pronounced incorrectly with the consonant sound-type of the English word 'era.' Put a check in the appropriate column according to whether the item is pronounced with the TONGUE-FLAP or not.

tongue-flap other

1) ____________________

2) ____________________

3) ____________________

4) ____________________

5) ____________________

6) ____________________

7) ____________________

8) ____________________

9) ____________________

10) ____________________

11) ____________________

12) ____________________

13) ____________________

14) ____________________

15) ____________________

16) ____________________

17) ____________________

18) ____________________

19) ____________________

20) ____________________

TEST B (answers not recorded)

You will hear four short dialogs in Italian, each followed by five English statements about the dialogs. Put a check in the appropriate column according to whether each statement is true or false.

Dialog I   true   false

statement 1) ______________________________

statement 2) ______________________________

statement 3) ______________________________

statement 4) ______________________________

statement 5) ______________________________

Dialog II

statement 1) ______________________________

statement 2) ______________________________

statement 3) ______________________________

statement 4) ______________________________

statement 5) ______________________________

Dialog III

statement 1) ______________________________

statement 2) ______________________________

statement 3) ______________________________

statement 4) ______________________________

statement 5) ______________________________

Dialog IV

statement 1) ______________________________

statement 2) ______________________________

statement 3) ______________________________

statement 4) ______________________________

statement 5) ______________________________

TEST C (answers not recorded)

You will hear ten utterances. For each utterance check only one of the four letters -- a, b, c, d, according to which best approximates the thought behind the utterance. Do not expect literal translations!

1) (a) Vera isn't well.
(b) Vera isn't here.
(c) Vera wasn't here.
(d) Vera won't be here.

2) (a) I'll be there tomorrow afternoon.
(b) He'll be there tomorrow afternoon.
(c) She'll be there this afternoon.
(d) You were there yesterday afternoon.

3) (a) There's a stone here on the left.
(b) There's a bone here on the left.
(c) A bone was here on the left.
(d) A stone was here on the right.

4) (a) No one is there.
(b) Nothing is there.
(c) There won't be anything there.
(d) Nothing will be possible.

5) (a) It was around, but not here.
(b) He was there but he isn't there now.
(c) I was there but I wasn't over here.
(d) She was in the area, over here.

6) (a) I don't know where I'll be tomorrow morning.
(b) I can't imagine where he'll be tomorrow morning.
(c) I don't have any idea where he'll be tomorrow night.
(d) I don't know where he is this morning.

7) (a) Elio and I were here yesterday.
(b) Last night Elio was around.
(c) Elio Eri wasn't here yesterday.
(d) Yesterday Elio Eri was present.

8) (a) They are having an Anglican come in tomorrow.
(b) He's becoming an Anglican tomorrow.
(c) The Anglican will be here in the morning.
(d) I'll be with an Anglican tomorrow.

9) (a) Eddie is with Mr. Jones.
(b) Eddie was with Mr. Jones.
(c) Where was Mr. Jones yesterday?
(d) Where were you yesterday, Mr. Jones?

10) (a) There's the lady, but she wasn't there two minutes ago.
(b) The gentleman is there now, but he wasn't two minutes ago.
(c) The man was there two minutes ago.
(d) She wasn't there two minutes ago, but she's there now.

TEST D (not recorded)

Translate the following thoughts into Italian as best you can by using only what has been presented so far.

1) Cora was here this morning, wasn't she?
2) Two minutes ago I saw a nail over here, but now it's gone.
3) Do you see Amanda anywhere around there at this time?
4) I won't be coming in tomorrow. I don't feel too well.
5) He has already left. Miss Vegli is in, though.
6) He's not doing anything right now. How about you?
7) Last night you would have found a glutton here.
8) Will he be around tonight?
9) I don't know where he has gone, but he'll be in this afternoon.
10) I don't have any idea where he will be tomorrow night. Do you?

CLASSROOM ACTIVITY

1) Correct test answers.

2) Instructor reads the Test A utterances while students write them. When students are sure of the correct spelling, they read them.

3) Review the THOUGHT TRANSLATION sentences of Test D selected at random.

4) Students translate orally as best they can (using only what has been presented so far) all the sentences included in Test C except:
No. 4a No. 4d No. 7a No. 8b No. 8c No. 8d
No. 9a No. 9b

5) Instructor asks students the following questions. Unless clarified otherwise, a question refers to the person being addressed. 'X' is either a third person in the class or someone referred to by a picture. If 'X' is a female, change il sig. accordingly.
a) B. G. Come sta?
b) Come sta il sig.X?
c) Dov'ɛ̀ il sig. X ora?
d) C'ɛ̀ il sig.X?
e) E iɛri?
f) E domani?
g) E Lɛi, ci sarà domani?
h) Dove sarà domani?
i) Chi c'ɛ̀ a d---?
j) Ɛ̀ un chiɔdo questo?
k) C'ɛ̀ un chiɔdo qui?
l) Ce n'ɛ̀ uno qui a s---?
m) Le piace il sig.X?
n) Le piace Bianca Bɛri?
o) Le piace l'Italia?

p) Che cos'ɛ̀ questo? (pointing to a family name)
q) E questo? (pointing to a given name)
r) Chi ɛ̀? (pointing to X)
s) C'ɛra due minuti fa? (pointing to X)
t) E Lɛi, c'ɛra?
u) E ɔggi?
v) E domani pomeriggio?
w) Che cɔsa fa il sig. X? Sôgna?
x) C'ɛ̀ un cestino a d---?
y) Non ce n'ɛ̀ uno a s---?
z) Non sta bɛne ɔggi?

UNIT XX

1. Here are several words and phrases you have already had. Repeat.

   (c'ɛ̀)X

   (ce n'ɛ̀ uno)X

   (c'ɛra)X

   (ci sarà)X

   (piace)X

   (cece)X

   (cemento)X

   (cestino)X

   (Felice)X

   (Cice)X

   (Cecɛ̀)X

2. The preceding utterances have one sound-type in common. This sound-type will be represented here as /Č/.

3. Notice that in the sample Italian utterances the sound-type /Č/ is represented, as is normal in Italian, by the letter c.

4. This should not seem strange, since even in English the words 'cello' and 'cellist' which contain the same type of sound are spelled with a c.

5. Notice that in the Italian utterances of frame No. 1 the letter c always occurs before the letter e or i (conventional Italian spelling).

6. Thus, one should not confuse the conventional spelling representations for

(spelling)	/ČƐ/ or /ČE/ ce	and	/KƐ/ or /KE/ che
(spelling)	/ČI/ ci		/KI/ chi

7. But what is the situation before other vowel letters? We already saw in Unit XVIII that the letter c before other vowel letters represents sound-type /K/, as, for example, in the words:

(cane)X (cɔsa)X (conto)X (cubo)X

8. Because of this, something else is used in normal Italian spelling before letters other than e and i to represent our new sound-type /Č/. This 'something else' is the symbol ci. Look at the following words and repeat them, remembering that the letter i represents no vowel sound here but is simply part of the symbol for /Č/.

(ciancia)X	(ciɔcia)X	(Lucio)X	(ciuco)X
'groundless rumor'	'sandal'	name, cognate of 'Lucius'	'donkey'

9. A general rule, then, for the spelling representations of sound-type /Č/ in Italian is:
   (1) use c before the letter e or i (conventional Italian spelling);
   (2) use ci elsewhere.

10. Exceptions to the preceding rule do exist, but they are rare. In any case, within a word never pronounce a /Y/ or unstressed sound-type No. 3 (/I/) after sound-type /Č/, regardless of the spelling. Here are several exceptions to the rule stated in frame No. 9. Repeat carefully!

(ciεlo)X	/ČƐ́LO/	'sky'
(ciεco)X	/ČƐ́KO/	'blind man'
(deficiεnte)X	/DEFIČƐ́NTE/	'deficient, deficient one'
(società)X	(SOČETÁ/	'society'
(spεcie)X	/SPÉČE/	'kind, sort'

11. Instead of sound-type /Č/ between vowel sounds, some speakers, especially Tuscans, pronounce something slightly different. Listen carefully to the following words pronounced first as most Italians pronounce them and secondly as you might hear them from some Italians.

(piace)	(piace)
(cece)	(cece)
(Felice)	(Felice)
(Cice)	(Cice)

12. Remember that the first pronunciation is the one more commonly heard.

*13. You will now hear several Italian given names. Repeat each one as you hear it. Some of the names contain one sound-type (that is, /K/) and others contain another sound-type (that is /Č/). On the line following each 'X' write one of the following two symbols - /K/ or /Č/ according to which sound-type the name contains.

(1) (   )X ____________________
(2) (   )X ____________________
(3) (   )X ____________________
(4) (   )X ____________________
(5) (   )X ____________________ FEMININE
(6) (   )X ____________________
(7) (   )X ____________________
(8) (   )X ____________________
(9) (   )X ____________________
(10) (   )X ____________________
(11) (   )X ____________________
(12) (   )X ____________________
(13) (   )X ____________________
(14) (   )X ____________________
(15) (   )X ____________________ MASCULINE
(16) (   )X ____________________
(17) (   )X ____________________
(18) (   )X ____________________
(19) (   )X ____________________
(20) (   )X ____________________

14. Check yourself. You should have written /K/ for Nos. [illegible], 7, 8, 10, 11, 15, 19; for all the rest you should have written /Č/.

*15. Now you will hear the names again. This time repeat each one as you hear it and write the name in the parentheses.

16. Check yourself. You should have written:
Cecilia, Celɛste, Michɛla, Alice, Licia
Berenice, Lodovica, Chiara, Bice, Micaɛla

Michɛle, Cino, Lucio, Ciro, Lodovico
Cesco, Bonifacio, Luciano, Cherubino, Sancio.

If you made any mistakes repeat the exercise until you are able to spell each name correctly.

* * * * *

17. Repeat the following utterances. They should all be familiar to you.
(giôgo)X
(maggio)X
(giugno)X
(negligɛnte)X
(B.G.)X
(Giovanni)X
(Giovanna)X
(Gino)X
(Gina)X
(Edvige)X
(Giulio)X
(Giulia)X
(Giunio)X

18. The preceding utterances have one sound-type in common. This sound-type is represented here as /Ǧ/.

19. Notice that in the sample Italian utterances this sound-type /Ǧ/ is represented, as is normal in Italian, sometimes by the letter g and sometimes by the symbol gi.

*20. The general rule for the two spelling representations of sound-type /Ǧ/ in Italian parallels the rule given for the sound-type (/Č/) referred to in frame No. 9. What would it be for /Ǧ/?

21. Exceptions to the preceding rule do exist but they are rare. In any case, within a word never pronounce a /Y/ or unstressed sound-type No. 3 (/I/) after sound-type /Ǧ/, regardless of the spelling. Here is one exception to the rule stated in frame No. 20. Repeat carefully!
    (igiɛne)X   /IGƐ́NE/   'hygiene'

*22. Here are two Italian given names. The first one is masculine and is also the word for 'hyacinth.' The second is feminine and is also the word for 'joy.' Write the two words in the spaces provided.
    (   )X
    (   )X

23. You should have written: Giacinto and Gioia.

24. Paralleling what we saw for /Č/ in frame No. 11, instead of sound-type /Ǧ/ between vowel sounds, some speakers, especially Tuscans, pronounce something slightly different. Listen carefully to the following words pronounced first as most Italians pronounce them and secondly as you might hear them from some Italians.

(negligɛnte)	(negligɛnte)
(Edvige)	(Edvige)
(igiɛne)	(igiɛne)

25. Remember that the first pronunciation is the one more commonly heard.

*26. You will now hear several Italian given names. Repeat each one as you hear it. Some of the names contain one sound-type (that is /G/) and others contain another sound-type (that is, /Ǧ/). On the line following each 'X' write one of the following two symbols - /G/ or /Ǧ/ according to which sound-type the name contains.

(1) (   )X ____________
(2) (   )X ____________
(3) (   )X ____________
(4) (   )X ____________
(5) (   )X ____________
(6) (   )X ____________

FEMININE

(7) ( )X ____________________
(8) ( )X ____________________ FEMININE
(9) ( )X ____________________
(10) ( )X ____________________
(11) ( )X ____________________
(12) ( )X ____________________
(13) ( )X ____________________
(14) ( )X ____________________
(15) ( )X ____________________ MASCULINE
(16) ( )X ____________________
(17) ( )X ____________________
(18) ( )X ____________________
(19) ( )X ____________________
(20) ( )X ____________________

27. Check yourself. You should have written /G/ for Nos. 3, 4, 7, 9, 10, 11, 14, 17, 20; for all the rest you should have written /Ǵ/.

*28. Now you will hear the names again. This time repeat each one as you hear it and write the name in the parentheses.

29. Check yourself. You should have written:

Gilda, Gisɛlda, Ghita, Ɔlga, Gigi
Gɛgia, Glɔria, Pelagia, Godiva, Galatɛa

Gaetano, Biagio, Vigilio, Gugliɛlmo, Lüigi
Giuliano, Ughino, Giusto, Genɛsio, Guɛlfo

If you made any mistakes repeat the exercise until you are able to spell each name correctly.

* * * * *

30. The following chart shows some common Italian letter combinations that may be troublesome for speakers of English. Repeat the combinations shown on each row after the voice on the tape.

sound-type	English word to remind you of the sound	e	ɛ	i	a	o	ɔ	u
/K/	chemistry	che	che	chi	ca	co	cɔ	cu *
/G/	ghetto	ghe	ghɛ	ghi	ga	go	gɔ	gu
/Č/	cello	ce (rarely, cie - ciɛ)	cɛ	ci	cia	cio	ciɔ	ciu
/Ǧ/	gem	ge (rarely, gie - giɛ)	gɛ	gi	gia	gio	giɔ	giu

* But qu is the usual spelling for /KW/!

* * * * *

31. Repeat the familiar name that follows. Remember to pronounce the TONGUE-FLAP correctly.
(Dina Dari)X (Dina Dari)X (Dina Dari)X

32. Now just pronounce the last part, as follows.
( )X ( )X ( )X

33. Now change the last vowel to /E/.
( )X ( )X ( )X

34. Now change the first vowel to /E/.
( )X ( )X ( )X

35. Now change the first vowel to /I/.
( )X ( )X ( )X

36. Now repeat the utterances of the last three frames.
( )X ( )X ( )X

37. Repeat them once more, this time looking at the spelling but remembering to pronounce the TONGUE-FLAP.
(are)X (ere)X (ire)X

38. Now repeat the following word, which is the general word expressing the idea of 'listening.' It contains the TONGUE-FLAP.
(ascoltare)X (ascoltare)X (ascoltare)X

★ 39. How do you say, 'Do you like it?' in Italian?

★ 40. How might you express, 'Does it appeal to you?' in Italian?

★ 41. How might you express, 'Do you find it to your liking?' in Italian?

★ 42. How do you say, 'Do you like Italy?' in Italian?

★ 43. How would you translate, Le piace ascoltare? into English?

★ 44. Answer the preceding question in Italian with the equivalent of, 'I like to listen.'

45. 'I like to see' is expressed in Italian as follows:
(Mi piace vedere.)X (Mi piace vedere.)X
(Mi piace vedere.)X

46. 'I like to understand' is expressed in Italian as follows:
(Mi piace capire.)X (Mi piace capire.)X
(Mi piace capire.)X

47. Now repeat:
(Mi piace ascoltare.)X (Mi piace vedere.)X
(Mi piace capire.)X

★ 48. How would you say, 'Do you like to see?' in Italian?

★ 49. How would you say, 'Do you like to understand?' in Italian?

★ 50. How would you say, 'Does he like to listen?' in Italian?

*51. How would you say, 'No, but he likes to understand.' in Italian?

52. You will notice that the word we have been using after Le piace, mi piace, gli piace, etc. expresses an idea that in English often comes out as 'to .....' or '.....-ing,' for example, 'to listen' or 'listening,' 'to see' or 'seeing,' 'to understand' or 'understanding.'

53. Notice also that the word in Italian ends in -re or, more specifically, in -are, -ere, -ire.

(ascoltare)X (vedere)X (capire)X

54. This word, traditionally called the INFINITIVE, is a verb form that occurs in many constructions in Italian.

55. Because Italian verbs show changes such as PERSON and TENSE variations, when speaking of the entire class of related verb forms it has been found convenient to use one verb form to refer to all. This form has traditionally been the INFINITIVE.

56. The INFINITIVE, therefore, is the dictionary form of a verb.

57. In these units whenever something like the INFINITIVE is used to refer to an entire family of related forms, it will be preceded by † . Thus, sognare (an infinitive) means just the one word sognare, but †sognare refers to the entire family of verb forms meaning 'dream,' such as and including sôgno and sôgna.

58. Here are infinitives for the verbs you have already had in previous units.

(chiamare)X	(chiamare)X	'call'
(fare)X	(fare)X	'do, make'
(sognare)X	(sognare)X	'dream'
(stare)X	(stare)X	'be' (referring to health in sentences like: Come sta?, Sto bene.)
(essere)X	(essere)X	'be' (not to be confused with stare)
(piacere)X	(piacere)X	'be liked'
(sapere)X	(sapere)X	'know'

59. Sometimes a verb used to express a certain idea always occurs in conjunction with a particle. One such verb you have had is the one you used in utterances like: C'ɛ̀ Tina, C'ɛra, Ci sarò. The infinitive of this verb is:

(ɛsserci)X (ɛsserci)X 'be around, be in, be there, be here'

60. The following are some new infinitives that you should learn.

-are

(andare)X	(andare)X	'go'
(cominciare)X	(cominciare)X	'begin, start'
(dare)X	(dare)X	'give'
(domandare)X	(domandare)X	'ask, ask for'
(fumare)X	(fumare)X	'smoke'
(imparare)X	(imparare)X	'learn'
(lavorare)X	(lavorare)X	'work'
(mangiare)X	(mangiare)X	'eat'
(studiare)X	(studiare)X	'study'
(spiegare)X	(spiegare)X	'explain'

-ere

(avere)X	(avere)X	'have'
(bere)X	(bere)X	'drink'

-ire

(dire)X	(dire)X	'say, tell'
(finire)X	(finire)X	'finish, end'
(sentire)X	(sentire)X	'hear'
(venire)X	(venire)X	'come'

* * * * *

*61. Now you will be asked the question: Le piace (+ infinitive)? Answer the question with: Sì, mi piace (+ infinitive), while looking at the following English translations as meaning cues. Your response will be confirmed each time.

(1) 'calling here'
(2) 'dreaming'
(3) 'being well'
(4) 'not doing anything'
(5) 'being here'
(6) 'being liked'

(7) 'knowing where he'll be'
(8) 'listening'
(9) 'seeing Cecilia'
(10) 'understanding'

*62. You will now be asked the same questions as in frame No. 61. This time cover the English cues and test yourself on the meaning. As you give your response which will be confirmed, think of an English translation and then uncover the appropriate meaning cue. Repeat this frame until you are satisfied that you know the meaning of each utterance!

*63. Again you will be asked the question: Le piace (+ infinitive)? This time answer the question in the negative with: No, non mi piace (+ infinitive), while looking at the following English translations as meaning cues. Your response will be confirmed each time.

(1) 'going there'
(2) 'starting here'
(3) 'not giving anything'
(4) 'not asking for anything'
(5) 'smoking'
(6) 'not learning anything'
(7) 'working'
(8) 'eating poorly'
(9) 'studying'
(10) 'explaining'

*64. You will now be asked the same questions as in frame No. 63. This time cover the English cues and test yourself on the meaning. As you give your response, which will be confirmed, think of an English translation and then uncover the appropriate meaning cue. Repeat this frame until you are satisfied that you know the meaning of each utterance!

*65. Now you will be asked the question: Mi piace (+ infinitive)? - 'Do I like......?' Answer the question with: Sì, Le piace (+ infinitive) - 'Yes, you like.....' while looking at the following English translations as meaning cues. Your response will be confirmed each time.

(1) 'not having anything'
(2) 'drinking'
(3) 'not saying anything'

(4) 'ending here'
(5) 'not hearing anything'
(6) 'coming here'

* 66. You will now be asked the same questions as in frame No. 65. This time cover the English cues and test yourself on the meaning. As you give your response, which will be confirmed, think of an English translation and then uncover the appropriate meaning cue. Repeat this frame until you are satisfied that you know the meaning of each utterance!

* 67. Study the following model.

S: Ɛ̀ lì Cecilia?	'Is Cecilia (over) there?'
(cue).....'working'	'Yes, she likes to work there.'
R: Sì, le piace lavorare lì.	'Yes, she likes to work there.'
(or)	
Nɔ, non le piace lavorare lì.	'No, she doesn't like to work there.'

You will now be asked questions about different women, as in the model above. Reply as in the model, by using the cues below. Your response will be confirmed each time.

(1) Sì, ... lavorare
(2) Sì, ... andare
(3) Sì, ... ɛssere
(4) Nɔ, ... mangiare
(5) Nɔ, ... bere
(6) Sì, ... studiare
(7) Sì, ... 'drinking'
(8) Nɔ, ... 'working'
(9) Nɔ, ... 'going'
(10) Sì, ... 'eating'
(11) Nɔ, ... 'being'
(12) Nɔ, ... 'studying'

*68. Study the following model.

S:	Cino? (or) Cino e Lucio?	'Cino?' (or) 'Cino and Lucio?'
(cue)....	'working'	
R:	Sì, gli piace lavorare lì.	'Yes, he they like(s) to work there.'
	(or)	
	No, non gli piace lavorare lì.	'No, he doesn't they don't like to work there.'

You will now be asked questions about a man or about two people as in the model above. Reply as in the model, by using the cues below. Your response will be confirmed each time.

(1) Sì, ... ' working'
(2) No, ... 'going'
(3) Sì, ... 'being'
(4) No, ... 'eating'
(5) No, ... 'drinking'
(6) No, ... 'studying'
(7) Sì, ... 'drinking'
(8) No, ... 'being'
(9) Sì, ... 'eating'
(10) Sì, ... 'studying'
(11) Sì, ... 'going'
(12) Sì, ... 'working'

*69. You have just learned from the previous drill that 'he likes to .....' and 'they like to .....' may be expressed in Italian by the same phrase. What is it?

*70. Study the following model.

S:	Vi piace lavorare?	'Do you like to work?'
(cue).....	Sì (or) No	
R:	Sì, ci piace lavorare.	'Yes, we like to work.'
	(or)	
	No, non ci piace lavorare.	'No, we don't like to work.'

You will now be asked the question: Vi piace (+ infinitive)? used in addressing more than one person. Answer the question as in the model, by using the cues below. The English translations are provided simply to remind you of the meaning. Your response will be confirmed each time.

(1) Sì, ... 'listening'
(2) Sì, ... 'seeing nothing'
(3) Sì, ... 'understanding'
(4) No, ... 'eating here'
(5) No, ... 'drinking here'
(6) Sì, ... 'doing nothing'
(7) No, ... 'starting here'
(8) No, ... 'ending here'
(9) Sì, ... 'calling'
(10) No, ... 'smoking here'

* 71. If the vi in the preceding drill is a plural counterpart of Le, what is ci the plural counterpart of?

* 72. You will now be asked the same questions as in frame No. 70. This time cover the English cues and test yourself on the meaning. As you give your response, which will be confirmed, think of an English translation and then uncover the appropriate meaning cue. Repeat this frame until you are satisfied that you know the meaning of each utterance!

* 73. Study the following model.

S: Che cosa (non) ci piace fare? 'What do(n't) we like to do?'
(cue).....'work'.
R: (Non) vi piace lavorare. 'You (don't) like to work.'

Reply as in the model by using the cues below. Your response will be confirmed each time.

(1) 'dream'
(2) 'study'
(3) 'explain'
(4) 'go there'
(5) 'ask'
(6) 'not give anything'
(7) 'learn'
(8) 'not say anything'
(9) 'work'
(10) 'listen'

Repeat this frame until you are satisfied that you know the meaning of each utterance!

*74. Study the following models.

a	S:	Mi piace Cecilia. (or) Cecilia mi piace.	'I like Cecilia.'
	R-S:	Chi Le piace?	'Whom do you like?'
	R:	Mi piace Cecilia.	'I like Cecilia.'
		(or)	
b	S:	Mi piace l'Italia. (or) l'Italia mi piace.	'I like Italy.'
	R-S:	Che cosa Le piace?	'What do you like?'
	R:	Mi piace l'Italia.	'I like Italy.'
		(or)	
c	S:	Mi piace lavorare.	'I like to work.'
	R-S:	Che cosa Le piace fare?	'What do you like to do?'
	R:	Mi piace lavorare.	'I like to work.'

You will hear a statement about someone liking or not liking (a) a person, (b) a thing or a place, or (c) to do something. Ask the appropriate question as in the models. Your question will be confirmed each time, followed by the final response.

NOTE: If le is in the statement it is to be understood as referring to a third person, 'she'.

TEST A (answers not recorded)

You will hear words that have appeared in this unit. Write them on the appropriate line, being very careful of the spelling.

1) ____________________
2) ____________________
3) ____________________
4) ____________________
5) ____________________
6) ____________________
7) ____________________
8) ____________________
9) ____________________
10) ____________________
11) ____________________
12) ____________________
13) ____________________
14) ____________________
15) ____________________
16) ____________________
17) ____________________
18) ____________________
19) ____________________
20) ____________________

TEST B (answers not recorded)

You will hear ten questions in Italian. For each question pick the best response --- a, b, c or d.

1) (a) Sì, non mi piace.
   (b) Sì, non Le piace.
   (c) Nɔ, mi piace.
   (d) Nɔ, non mi piace.

2) (a) Il sig. Brown non sta molto bɛne.
   (b) Stɔ così così, g----.
   (c) Il sig. Brown non mi piace.
   (d) Sta male.

3) (a) Non sɔ dov'ɛra.
   (b) Ɛra il sig. Segni.
   (c) Due minuti fa c'ɛra il signore.
   (d) Il signore ɛ̀ qui a d----.

4) (a) Non mi piace l'Italia.
   (b) Le piace Genɛsio.
   (c) Ci piace Guɛlfo.
   (d) Ci piace cominciare qui.

5) (a) Ci sarɔ̀ ma non mi piace lavorare qui.
   (b) Sì, c'ɛ̀.
   (c) Nɔ, non c'ɛra.
   (d) Nɔ, non c'ɛ̀ male.

6) (a) Sì, mi piace ma non fa niɛnte.
   (b) Sì, mi piace. Non faccio niɛnte.
   (c) Nɔ, mi piace e non c'ɛ̀ niɛnte.
   (d) Nɔ, non Le piace e non ci sarɔ̀ domani.

7) (a) Sì, dov'ɛ̀ un cestino?
   (b) Sì, c'ɛra un cestino.
   (c) Sì, ma non ci sarà domani.
   (d) Sì, iɛri pomeriggio.

8) (a) Chiamo Vigilio.
   (b) Sôgna.
   (c) Chiama qui a d----.
   (d) Gli piace chiamare.

9) (a) Sì, non sta bene ora.
   (b) No, non chiamo.
   (c) No, c'è un cemento qui.
   (d) Sì, ma non fa niente.

10) (a) Sì, mi piace bere qui.
    (b) Non mi piace spiegare.
    (c) Non gli piace domandare.
    (d) Non Le piace fumare.

TEST C (answers not recorded)

You will hear ten utterances. For each utterance check only one of the four letters --- a, b, c, d, according to which best approximates the thought behind the utterance. Do not expect literal translations!

1) (a) Is he there now?
   (b) It is. Is it Cora?
   (c) Is there a chick-pea now?
   (d) Is Cece there now?

2) (a) Gioia doesn't like him.
   (b) He doesn't like Gioia.
   (c) She doesn't like Gioia.
   (d) Gioia doesn't like them.

3) (a) She doesn't like anything.
   (b) Do you like not knowing anything?
   (c) Does she like not drinking anything?
   (d) She doesn't like not knowing anything.

4) (a) What is it that you don't like to explain?
   (b) Whom don't you like to listen to?
   (c) What doesn't she want to say?
   (d) Who doesn't like to explain it?

5) (a) I'm interested in working, but not there.
   (b) I like to work, but I want to work there.
   (c) I don't like to work here although I like working.
   (d) I'd like to work, but never over there.

6) (a) I don't know if you like to study.
   (b) Not so! Where do you like to study?
   (c) I have no idea where you like to study.
   (d) You don't know where I like to study.

7) (a) We enjoy being liked.
   (b) He likes us.
   (c) He is liked there.
   (d) We are liked here.

8) (a) He'd like to be there in the afternoon.
(b) You'll see a chick-pea tomorrow afternoon.
(c) Tomorrow evening he'll be there as he is now.
(d) Cice will be around tomorrow afternoon.

9) (a) He was there before, he is there now and he'll be there in the future.
(b) Cece will be there as he was before.
(c) Sarah was there with a chick-pea.
(d) It was, it is and it will always be.

10) (a) It's around on the left now.
(b) Cecilia is on the left now.
(c) On the left is a chick-pea.
(d) Now there is Cece on the left.

TEST D (not recorded)

Translated the following thoughts into Italian by using only what has been presented so far.

1) I like to dream.
2) I don't like being sick.
3) Do you like calling Olga? (singular)
4) Don't you like to listen? (singular)
5) You like doing nothing, don't you? (singular)
6) He likes being where he is now.
7) She likes being liked.
8) She doesn't like to see Cino.
9) He doesn't like not knowing anything.
10) She enjoys eating.
11) Does she like to drink?
12) We don't like not understanding anything.
13) We don't like to work.
14) We take pleasure out of coming here.
15) You mean you don't like to study? (plural)
16) What do you like to smoke? (plural)
17) What don't you like to explain? (plural)
18) Do you like to go there? (plural)
19) They don't like to start over there.
20) They like to ask.
21) Do they like not having anything?
22) Do they like not saying anything?
23) He likes not giving anything.
24) He doesn't like to give anything.
25) He doesn't like to give nothing.

TEST E (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) A donkey is on the right. Do you like it? (addressing one person)

2) There's a blind man here on the left.

3) What aren't you interested in doing, miss?

4) Do you get any pleasure out of smoking? (addressing three people)

5) We like her, but she's never around.

6) Nothing suits them.

7) Last night they saw him in the area, but today he's missing.

8) There's one over there, but he doesn't care for it.

9) I like Gloria, but I don't know where she is right now.

10) They don't like to work, but they like the country.*

*as opposed to 'the city.'

CLASSROOM ACTIVITY

1) Correct test answers.
2) Practice reading the Test A items.
3) Students translate orally as best they can (using only what has been presented so far) all the sentences included in Test C except:
   Nos. 2a, 2d, 4d, 5b, 5d, 6a, 7b, 7d, 8a, 8b, 8c, 9b, 9c, 9d
4) Review the THOUGHT TRANSLATION sentences selected at random from TEST C of Units 14, 15, 16, and 18, TEST D of Units 19 and 20, and TEST E of this Unit.
5) Review the drill of frame No. 74.
6) Question-answer session with piacere, indicating who and what is meant by gesture, and using the following items:

Nouns

names of people
names of cities
l'Italia
l'olio
la campagna
la Campania

Infinitives and Infinitive Phrases

andare lì
cominciare qui
dare
domandare
fumare
imparare
lavorare
mangiare
studiare
spiegare
non avere niente
bere
non dire niente
finire qui
non sentire niente
venire qui
sognare
stare bene
non fare niente
ascoltare
piacere
non sapere niente

examples:

(a) Le piace andare lì (pointing to a place on the map)?
(answer) - Sì, mi piace andare lì.
(or)
No, non mi piace andare lì.

(b) (indicating a man) Gli piace bere?
(answer) - Sì, gli piace bere.
(or)
No, non gli piace bere.

NOTE: The instructor may ask students the questions or students may ask each other the questions.

RECAPITULATION (Units XVI - XX)

SOUND-TYPES

Sound-types	written symbols	as in:	Unit
/K/	q [before /W/] ch [before ε,e,i] c [elsewhere]	qui che, chi cane, cosa, cubo	XVIII
/G/	gh [before ε,e,i] g [elsewhere]	ghetto, ghigno gas, golf, Guido	XVIII
/R/	r	c'εro, iεri	XIX
/Č/	c [before ε,e,i] ci [elsewhere]	c'εra, cece, Cice ciancia, ciocia, ciuco	XX
/Ğ/	g [before ε,e,i] gi [elsewhere]	Edvige, Gina Giacinto, Gioia, giugno	XX

GREETINGS (Unit XVII)

Buon giorno -- used during the daylight hours (morning or afternoon) as a greeting or a leave-taking expression.

Buona sera -- used during the evening or late afternoon hours as a greeting or a leave-taking expression.

TITLES IN DIRECT ADDRESS OR NOT (Unit XVII)

direct address		other
signore	'sir'	il signore
signora	'madam'	la signora
signorina	'miss'	la signorina
signor Segni	'Mr. Segni'	il signor Segni
signora Segni	'Mrs. Segni'	la signora Segni
signorina Segni	'Miss Segni'	la signorina Segni

PERSON DIFFERENCES (Unit XIX)

Differences between forms like sarò and sarà, ɛro and ɛra.

TENSE DIFFERENCES (Unit XIX)

Differences between forms like sarò and ɛro, ɛ̀ and ɛra.

VERB (Units XVII and XIX)

A class of forms most of which show variation for PERSON and TENSE. For example: ɛssere, sôno, ɛro, ɛ̀, sarà.

FINITE VERB FORM (Unit XVII)

A verb form that shows limitations regarding the person being referred to. For example: sôno, ɛro, ɛ̀, sarà.

INFINITIVE (Unit XX)

The dictionary form of a verb, used as the name of an entire family of related verb forms. For example, the INFINITIVE form ɛssere, when written essere, refers to the entire family of verb forms meaning 'to be,' such as and including sôno, ɛro, ɛ̀, and sarà.

'LIKING TO DO SOMETHING' (Unit XX)

Mi piace lavorare.	'I like to work.'
Le piace lavorare.	'You [sg.] like to work.' or 'She likes to work.'
Gli piace lavorare.	'He likes to work.' or 'They like to work.'
Ci piace lavorare.	'We like to work.'
Vi piace lavorare.	'You [pl.] like to work.'
Non mi piace lavorare.	'I don't like to work.'
Non Le piace lavorare.	'You [sg.] don't like to work.'
Non le piace lavorare.	'She doesn't like to work.'
Non gli piace lavorare.	'He doesn't like to work.' or 'They don't like to work.'
Non ci piace lavorare.	'We don't like to work.'
Non vi piace lavorare.	'You [pl.] don't like to work.'

STATEMENTS	QUESTIONS	STATEMENTS	YES-NO QUESTIONS	QU
Amanda sta bɛne. 'Amanda is well.'	Amanda sta bɛne, nɔ? 'Amanda is well, isn't she?'	Amanda non sta (molto) bɛne. 'Amanda is not (very) well.'	(Non) sta bɛne Amanda? 'Is(n't) Amanda well?'	Com 'Ho

---

LOCATION SENTENCES
(UNIT XVIII)

AFFIRMATIVE STATEMENTS	INFORMAT
C'ɛ̀ un cɔno qui. 'There's a cone here.' Ce n'ɛ̀ uno qui. 'There's one here.'	Dov'ɛ̀ un 'Where i
Amanda ɛ̀ qui. 'Amanda is here.' ɛ̀ qui. '(S)he is here.'	Dov'ɛ̀ Am 'Where i

ESTIONS	STATEMENTS	YES-NO QUESTIONS	QUESTIONS
anda sta bɛne, nɔ?	Amanda non sta (molto) bɛne.	(Non) sta bɛne Amanda?	Come sta Amanda?
manda is well, isn't she?'	'Amanda is not (very) well.'	'Is(n't) Amanda well?'	'How is Amanda?'

LOCATION SENTENCES
(UNIT XVIII)

	INFORMATION QUESTIONS
	Dov'ɛ̀ un cɔno?
here.'	'Where is a cone?'
.'	
	Dov'ɛ̀ Amanda?
	'Where is Amanda?'

UNIT XXI

*1. What did we call the consonant sound-type that occurs in the following?
( ) ( )

*2. How is the tongue-flap represented in normal Italian spelling?

*3. Is the following statement true or false?

'In American English the letter r normally does not stand for a tongue-flap, but often, between vowels, the tongue-flap is heard in words spelled with t or d.'

4. The following English utterances may all be pronounced with a tongue-flap, and they usually are by many speakers of American English. Reading across each row, listen carefully to each item and imitate the pronunciation carefully, being sure to pronounce a tongue-flap in each one. The Italian sound-types indicated are only close approximations.

NOTES: (a) Underlined letters are not to represent any sound for purposes of this drill.

(b) 'N.E.' means that a New England type of pronunciation is called for.

(c) For the third column pronounce the items of the second column with /E/ in place of /I/.

(d) For the last column use final /U/ instead of the final vowel + /l/.

/A/ - /A/	/A/ - /I/	/A/ - /E/	/A/ - /O/	/A/ - /U/
(gotta)X	(Dotty)X		(lotto)X	(bottle)X
(lot o')X	(knotty)X		(motto)X	
N.E. (garter)X	N.E. (Marty)X			N.E. (startle)X

/ε/ - /A/	/ε/ - /I/	/ε/ - /E/	/ε/ - /O/	/ε/ - /U/
(Etta)X	(Betty)X		(ghetto)X	(settle)X
(Nedda)X	(Eddie)X			
/E/ - /A/	/E/ - /I/	/E/ - /E/	/E/ - /O/	/E/ - /U/
(Ada)X	(eighty)X		(Nato)X	(ladle)X
(waiter)X	(Sadie)X		(tomato)X	
/I/ - /A/	/I/ - /I/	/I/ - /E/	/I/ - /O/	/I/ - /U/
(Lita)X	(meaty)X		(Mito)X	(needle)X
(seater)X	(needy)X		(Seato)X	
/ɔ/ - /A/	/ɔ/ - /I/	/ɔ/ - /E/	/ɔ/ - /O/	/C/ - /U/
(oughta)X	(naughty)X		(auto)X	N.E.(model)X
/O/ - /A/	/O/ - /I/	/O/ - /E/	/O/ - /O/	/O/ - /U/
(quota)X	(Jody)X		(moto)X	(modal)X
/U/ - /A/	/U/ - /I/	/U/ - /E/	/U/ - /O/	/U/ - /U/
(barracuda)X	(booty)X		(Pluto)X	(noodle)X
(suitor)X	(duty)X			

5. The English utterances on the preceding page, when pronounced as they were with a tongue-flap, would probably be represented as follows by a native speaker of Italian. Reading across each row, look at the items and repeat after the voice on the tape, always bearing in mind that the letter r represents a tongue-flap.

/A/ - /A/	/A/ - /I/		/A/ - /O/	/A/ - /U/
(gara)X	(dari)X		(laro)X	(baru)X
(lara)X	(nari)X		(maro)X	(staru)X
(bara)X	(mari)X			
/ε/ - /A/	/ε/ - /I/		/ε/ - /O/	/E/ - /U/
(εra)X	(bεri)X		(ghεro)X	(sεru)X
(nεra)X	(εri)X			

/E/ - /A/	/E/ - /I/	/E/ - /O/	/E/ - /U/
(era)X	(eri)X	(nero)X	(leru)X
(uera)X	(seri)X	(mero)X	
/I/ - /A/	/I/ - /I/	/I/ - /O/	/I/ - /U/
(lira)X	(miri)X	(miro)X	(niru)X
(sira)X	(niri)X	(siro)X	
/ɔ/ - /A/	/ɔ/ - /I/	/ɔ/ - /O/	/ɔ/ - /U/
(ɔra)X	(nɔri)X	(ɔro)X	(mɔru)X
/O/ - /A/	/O/ - /I/	/O/ - /O/	/O/ - /U/
(quora)X	(giori)X	(moro)X	(moru)X
/U/ - /A/	/U/ - /I/	/U/ - /O/	/U/ - /U/
(ura)X	(buri)X	(pluro)X	(nuru)X
(sura)X	(duri)X		

6. The items of frame no. 5 were all pronounced with the stress on the first vowel. Repeat them, this time stressing the last vowel.

7. Once you can pronounce these items using a tongue-flap, you should not find it difficult to produce the tongue-flap in all of the following combinations. Reading across each row, look at the spelling and repeat carefully. The underlined vowel letter indicates the vowel that is to be stressed!

(a̲ra)X	(a̲ri)X	(a̲re)X	(a̲ro)X	(a̲ru)X
(ara̲)X	(ari̲)X	(are̲)X	(aro̲)X	(aru̲)X
		(arɛ̲)X	(arɔ̲)X	
(ɛ̲ra)X	(ɛ̲ri)X	(ɛ̲re)X	(ɛ̲ro)X	(ɛ̲ru)X
(e̲ra)X	(e̲ri)X	(e̲re)X	(e̲ro)X	(e̲ru)X
(era̲)X	(eri̲)X	(ere̲)X	(ero̲)X	(eru̲)X
		(erɛ̲)X	(erɔ̲)X	

(i̲ra)X	(i̲ri)X	(i̲re)X	(i̲ro)X	(i̲ru)X
(ira̲)X	(iri̲)X	(ire̲)X	(iro̲)X	(iru̲)X
		(irɛ̲)X	(irɔ̲)X	
(ɔ̲ra)X	(ɔ̲ri)X	(ɔ̲re)X	(ɔ̲ro)X	(ɔ̲ru)X
(o̲ra)X	(o̲ri)X	(o̲re)X	(o̲ro)X	(o̲ru)X
(ora̲)X	(ori̲)X	(ore̲)X	(oro̲)X	(oru̲)X
		(orɛ̲)X	(orɔ̲)X	
(u̲ra)X	(u̲ri)X	(u̲re)X	(u̲ro)X	(u̲ru)X
(ura̲)X	(uri̲)X	(ure̲)X	(uro̲)X	(uru̲)X
		(urɛ̲)X	(urɔ̲)	

8. Listen to the following Italian word.
   ( ) ( )

9. Notice how this word sounds a little like what a Southern American named Eddie Cano might say in introducing himself. Repeat.
   ( )X ( )X

10. Actually, what has just been presented is the Italian word used to refer to an American man or boy. Repeat once more.
    ( )X ( )X

11. Now repeat while looking at the actual spelling but remembering the pronunciation hint given in frame no. 9.
    (americano)X (americano)X

* * * * *

12. Repeat the following utterances, stressing the last vowel each time.

    (ara̲)X (ari̲)X (are̲)X (arɛ̲)X (aro̲)X (arɔ̲)X (aru̲)X

13. Now try to pronounce these items while omitting the first syllable. You might try thinking of the initial /A/ but either not pronouncing it at all or pronouncing it so softly that only you can hear it.

    ( )X ( )X ( )X ( )X ( )X ( )X ( )X

14. What you have been trying to pronounce is the tongue-flap that begins a syllable. Actually, what to an Italian sounds like a syllable-initial tongue-flap can be heard in American English. The utterances you just repeated in frame no. 13 are approximately represented in column A as English phrases, and in column B they are represented as Italian syllables. Repeat them again!

A (English)	B (Italian)	
at 'Ah'	ra	( )X
at 'Ee'	ri	( )X
at 'A'	re	( )X
at 'Eh'	rɛ	( )X
at 'Oh'	ro	( )X
at 'Aw'	rɔ	( )X
at 'Oo'	ru	( )X

15. Although the pronunciation of this consonant in syllable-initial position may vary among Italians, what you have just heard appears to be most common, that is, a single tongue-flap. Repeat the following, noticing how what you hear might be approximately represented in American English as 'at Oma,' but that the Italian ear hears the Italian name of the capital of Italy, Roma.

( )X ( )X

16. Now repeat the following given names that begin with the tongue-flap.

(Rachele)X
(Regina)X
(Renata)X
(Rina)X
(Rita)X
(Rosa)X
(Rosina)X

FEMININE

(Renato)X
(Rico)X
(Rinaldo)X
(Rodolfo)X
(Rolando)X
(Romeo)X

MASCULINE

* * * * *

17. Repeat the following utterance that contains two tongue-flaps.
(arari)X (arari)X (arari)X

18. Now try omitting the middle vowel, reducing the utterance to two syllables.
(ar-ri)X (ar-ri)X (ar-ri)X

19. If you find it hard to make two successive tongue-flaps, practice by saying the utterance of frame no. 17 rapidly several times. Repeat!
(arri)X (arri)X (arri)X (arri)X (arri)X

20. When two or more tongue-flaps occur successively as in arri, the result is referred to as a 'trill.'

*21. What do two or more successive tongue-flaps constitute?

22. The following is the word used to indicate that something or someone other than the speaker is arriving. Repeat.
(arriva)X (arriva)X (arriva)X

*23. Does this word contain a single tongue-flap or a trill?

*24. How is the tongue-flap represented in Italian spelling?

*25. How is the trill represented between vowels within a word?

*26. Putting the name at the end of the question, as is normal in Italian questions, how would you ask, 'Is Rachele arriving?' in Italian?

*27. How do you think you would say, 'I'm arriving now' in Italian?

* * * * *

28. Listen carefully to the following question-answer pair:
Chi è? - È Rosa.
'Who is { it?' / she?' - 'It's Rosa.'

*29. Does the previous response contain a flap or a trill? Listen again and repeat.
(ɛ̀ Rosa.)X (ɛ̀ Rosa.)X (ɛ̀ Rosa.)X

30. The previous frame illustrates that words that normally begin with a tongue-flap (such as Rosa) are pronounced with an initial trill after certain words, many of which are one-syllable words (such as: ɛ̀, c'ɛ̀, chi, qui, lì, sì, no)

31. You may remember that after such words a following consonant is normally strongly pronounced. See RECAP. (I-X) 2.

32. Repeat the following.

FLAP	TRILL
(Rachɛle)X	(ɛ̀ Rachɛle.)X
(Regina)X	(ɛ̀ Regina.)X
(Renata)X	(ɛ̀ Renata.)X
(Rina)X	(ɛ̀ Rina.)X
(Rita)X	(ɛ̀ Rita.)X
(Rosa)X	(ɛ̀ Rosa.)X
(Rosina)X	(ɛ̀ Rosina.)X
(Renato)X	(ɛ̀ Renato.)X
(Rico)X	(ɛ̀ Rico.)X
(Rinaldo)X	(ɛ̀ Rinaldo.)X
(Rodolfo)X	(ɛ̀ Rodolfo.)X
(Rolando)X	(ɛ̀ Rolando.)X
(Romɛo)X	(ɛ̀ Romɛo.)X

* * * * *

33. Here is another one-syllable word after which a following consonant is normally strongly pronounced --- a. Hence, after a, words that usually begin with a tongue-flap are normally pronounced with a trill. The word a followed by the name of a city or town indicates 'movement to' or 'location in or at.'
(a)X (a)X (a)X

34. Thus, the Italian equivalent of 'to Riva (a city in Northern Italy) sounds like arriva. Repeat.
(a Riva)X (a Riva)X (a Riva)X

*35. How do you say 'in Rome' in Italian?

*36. How do you say, 'He's arriving in Rome' in Italian?

37. The word ad is frequently found instead of a whenever the following word begins with the vowel /A/.

*38. Therefore, how would you say 'in Ancona' in Italian?

* * * * *

39. Not all one-syllable words are followed by a strongly pronounced consonant, however, and after the word di, for example, a tongue-flap (and not a trill) is normal. Repeat.
(di Roma)X (di Roma)X (di Roma)X

40. When followed by the name of a city, the word di indicates origin. Hence, di Roma means 'originating in Rome,' 'born in Rome.'

*41. How do you say, 'He's a native of Rome' in Italian?

*42. What is the Italian equivalent of, 'I'm from Rio,' meaning, 'I was born and raised in Rio'?

* * * * *

43. So far you have heard the following verb forms used in referring to present time. For this reason such verb forms may be called PRESENT TENSE examples. Repeat.

referring to the speaker	referring to a thing or a person other than the speaker
(chiamo)X	(chiama)X
(sôgno)X	(sôgna)X
(faccio)X	(fa)X
(sto)X	(sta)X
(sôno)X	(ɛ̀)X
(ci sôno)X	(c'ɛ̀)X
(arrivo)X	(arriva)X

44. The PRESENT TENSE has various meanings, the most important of which is 'something in progress or in existence at the time of utterance.'

45. This 'something' may be a *single, durative event*, as in:

(Chiama ora.)X	'(S)he is calling now.'
(Sôgna ora.)X	'(S)he is dreaming now.'
(Non fa niɛnte ora.)X	'(S)he is not doing anything now.'
(Sta bɛne ora.)X	'(S)he is fine now.'
(È qui ora.)X	'(S)he is here now.'
(C'è ora.)X	'(S)he is {in around} now.'

46. The events mentioned in the preceding frame are 'durative' because the *beginning* and the *end* of each event are separated by a *duration of time*.

47. With certain other verbs, however, the *beginning* and the *end* of the event referred to are *not* separated, but simultaneous. Such verbs are said to refer to 'punctual' rather than 'durative' events.

48. Thus, an 'arrival' is punctual, whereas events like 'eating' and 'sleeping' are durative.

49. When we say, 'The train is arriving now,' the 'now' is not referring to an intermediate point between the beginning and the end of the arrival, since an arrival, by definition, is punctual and can have no intermediate point.

50. What we *are* referring to when we say, 'The train is arriving now,' however, is an intermediate point of the *events leading to the actual arrival*. Thus, the idea contained in the sentence is similar to the idea behind, 'The train is about to arrive.'

51. With such 'punctual' verbs the 'something' referred to in frame no. 44 is the *events leading to the punctual act*, as in:

(Arriva ora.)X	'{It (S)he} is arriving now.'

*52. Does the verb 'begin' express a durative or a punctual idea?

*53. What about the verb 'work'?

*54. And the verb 'write'?

*55. And the verb 'leave'?

*56. And the verb 'walk'?

57. The 'something' referred to in frame no. 44 may also be a series consisting of the repetition of an event, as in:

(Chiama ogni sera.)X	'(S)he calls every evening.'
(Sôgna spesso.)X	'(S)he dreams often.'
(Che cosa fa?)X	'What (kind of work) does (s)he do?'
(Sta male ogni mattina.)X	'(S)he is sick every morning.'
(È qui ogni pomeriggio.)X	'(S)he is here every afternoon.'
(C'è spesso.)X	'(S)he is often around.'
(Arriva spesso con Rosa.)X	'(S)he often arrives with Rosa.'
(Sôgna molto.)X	'(S)he dreams a lot.'

58. A fourth 'something' referred to in frame no. 44 is a plan or schedule for something (most usually a punctual act) to happen in the future (especially in the immediate future). The emphasis is on the fact that it is planned or scheduled. For example:

(Arrivo domani sera.)X	'I am arriving tomorrow night.' 'I arrive tomorrow night.' 'I am going to arrive tomorrow night.' 'I am planning on arriving tomorrow night.' 'I am due to arrive tomorrow night. 'I am scheduled to arrive tomorrow night.'
(Quando arriva Rico?)X	'When is Rico due to arrive?'

* * * * *

*59. You will now be given some English sentences. For each one put a check under the appropriate heading, according to the reference being made. Take a moment to study the four headings very carefully before beginning!

	no. 1 a single, durative event in progress	no. 2 the events leading to a punctual act	no. 3 a series consisting of the repetition of an event	no. 4 something planned or scheduled to happen in the future
1) He's going tomorrow.				
2) The play is starting.				
3) He always gives money.				
4) They are already asking him.				
5) He's smoking in the next room.				
6) He's smoking a lot these days.				
7) He learns very fast.				
8) He's working at this very moment.				
9) He's working hard nowadays.				
10) He's working tomorrow.				
11) We eat soon.				
12) They never study.				
13) He's still explaining it.				
14) We have it now.				
15) He's been drinking wine for years.				
16) I'll tell him next week.				
17) The party is ending now.				
18) The party is ending soon.				
19) I don't hear you.				
20) The bus is coming.				

*60. Study the following model. (a single, durative event in progress)

S:	Che cosa fa Rachele? Fuma?	'What is Rachele doing? Is she smoking?'
R:	Sì, fuma.	'Yes, she's smoking.'

You will be asked some questions. Answer according to the model, while looking at the following English translations as meaning cues. Your response will be confirmed each time.

(1) 'learning'
(2) 'working'
(3) 'eating'
(4) 'studying'
(5) 'explaining'
(6) 'dreaming'
(7) 'calling'
(8) 'asking'
(9) 'smoking'
(10) 'listening'

*61. Study the following model. (a single, durative event in progress)

S:	Che cosa fa Rachele? Fuma?	'What is Rachele doing? Is she smoking?'
R:	No, non fuma.	'No, she's not smoking.'

Answer according to the model, while looking at the following English translations as meaning cues. Your response will be confirmed each time.

(1) 'asking'
(2) 'calling'
(3) 'dreaming'
(4) 'eating'
(5) 'explaining'
(6) 'learning'
(7) 'smoking'
(8) 'studying'
(9) 'working'
(10) 'listening'

★62. Study the following model. (a series consisting of the repetition of an event)

S: Che cosa fa lì Rachele? 'What does Rachele do there?'

R: Lavora lì.

Answer the questions, using the following English translations as meaning cues. Your response will be confirmed each time.

(1) 'works'
(2) 'eats'
(3) 'studies'
(4) 'does nothing'

63. Study the following model. (a series)

S: Chiama spesso? 'Does (s)he call often?'

R: Sì, chiama ogni mattina. 'Yes, (s)he calls every morning.'

Answer the questions according to the model, using the following English translations as meaning cues *for the end of the sentence*. Remember that two unstressed vowels coming together normally form one syllable. (See Unit 13, Frame 55). Your response will be confirmed each time.

(1) 'every morning'
(2) 'every afternoon'
(3) 'every evening'
(4) 'every afternoon'
(5) 'every night'
(6) 'often'
(7) 'frequently'
(8) 'every morning'
(9) 'on frequent occasions'
(10) 'every night'

★64. Study the following model. (a series)

S: Chiama spesso qui? 'Does (s)he call here often?'

R: No, non chiama mai qui. 'No, (s)he never calls here.'

Answer the questions according to the model, noticing that both *spesso* and *mai* immediately follow the verb. Your response will be confirmed each time.

*65. Study the following model. (something planned or scheduled to happen in the future)

S: Quando arriva Renato? 'When is Renato arriving?'
going to arrive?'
due to arrive?'

R: Arriva oggi. 'He's arriving today.'

Answer the questions according to the model, using the following English translations as meaning cues. Your response will be confirmed each time.

(1) 'today'
(2) 'tomorrow'
(3) 'this morning'
(4) 'this afternoon'
(5) 'tonight'
(6) 'tomorrow morning'
(7) 'tomorrow afternoon'
(8) 'tomorrow night'

*66. Study the following model.

S: Fuma Lɛi? 'Are you smoking?' (or) 'Do you smoke?' (or) 'Are you going to smoke?'

R: Sì, fumo. 'Yes, I......'
(or)
Nɔ, non fumo. 'Nọ, I......'

Answer the questions by changing the verb as in the model. Use the following cues to reply affirmatively or negatively. Your response will be confirmed each time. Notice that when referring to the person addressed, it is natural to add Lɛi to clarify who is meant. In most questions Lɛi appears at the end of the sentence.

(1) Sì
(2) Nɔ
(3) Sì
(4) Sì
(5) Nɔ
(6) Nɔ
(7) Nɔ
(8) Sì
(9) Nɔ
(10) Sì
(11) Nɔ
(12) Sì

*67. Study the following model.

S:	Dov'ɛ̀ Rachɛle?	'Where is Rachele?'
R:	Rachɛle ɛ̀ a Roma.	'Rachele is in Rome.'

Answer the questions as in the model by using the following names of Italian cities. Remember to pronounce the consonant following a very strongly! Your response will be confirmed each time.

(1) Torino
(2) Gɛnova
(3) Milano
(4) Ụdine
(5) Bolôgna
(6) Ancona
(7) Perugia
(8) Roma
(9) Nạpoli
(10) Bari
(11) Cạgliari

*68. Study the following model.

S:	Dove va Rachɛle?	'Where is Rachele going?'
R:	Rachɛle va a Roma.	'Rachele is going to Rome.'

Answer the questions as in the model by using the city names of frame no. 67 in the order given. Remember to pronounce the consonant following the word a very strongly! In addition, notice that va in the question is followed by a strongly - pronounced consonant. Your response will be confirmed each time.

*69. Study the following model.

S:	Dove va Lɛi?	'Where are you going?'
R:	Vado a Roma.	'I'm going to Rome.'

Answer the questions as in the model by using the city names of frame no. 67 in the order given. Remember to pronounce the consonant following a very strongly! Your response will be confirmed each time.

*70. Study the following model.

S: Quando arriva a Roma? 'When does (s)he arrive in Rome?'

R: Arriva a Roma Domani. '(S)he arrives in Rome tomorrow.'

Answer the questions as in the model, using the following translations as meaning cues. Notice that the word a fuses with the last vowel of arriva but that the consonant following a is still pronounced very strongly! Your response will be confirmed each time.

(1) 'today'
(2) 'this morning'
(3) 'tomorrow morning'
(4) 'this evening'
(5) 'today'
(6) 'this afternoon'
(7) 'tomorrow evening'
(8) 'tomorrow afternoon'
(9) 'tomorrow'
(10) 'tomorrow night'
(11) 'tonight'

*71. Study the following model.

S: Quando arriva Lɛi? 'When do you arrive?'

R: Arrivo domani. 'I arrive tomorrow.'

Answer the questions as in the model, using the translations of frame no. 70 as meaning cues. Your response will be confirmed each time.

*72. Study the following model.

S: Di dov'ɛ̀ Rosina? 'Where is Rosina from?'

R: Rosina ɛ̀ di Roma. 'Rosina is from Rome.'

Answer the questions as in the model, using the following names of Italian cities. Your response will be confirmed each time.

(1) Torino
(2) Gɛnova
(3) Milano
(4) Ụdine
(5) Bolôgna

(6) Ancona
(7) Perugia
(8) Roma
(9) Nạpoli
(10) Bari
(11) Cạgliari

*73. Study the following model.

S: Ɛ̀ di Roma Lɛi?	'Are you from Rome?'
R: Nɔ, non sôno di Roma.	'No, I'm not from Rome.'

Answer the questions as in the model! Your response will be confirmed each time.

TEST A (answers not recorded)

You will hear fifteen Italian words which should all be pronounced with an initial tongue-flap. Some will be pronounced incorrectly with the consonant sound-type of the English word 'ray.' Put a check in the appropriate column according to whether the word is pronounced with the tongue-flap or not.

tongue-flap other

1) Roma ____________________

2) riso ____________________

3) rado ____________________

4) regno ____________________

5) rɛndo ____________________

6) rosa ____________________

7) ruba ____________________

8) riva ____________________

9) risata ____________________

10) romano ____________________

11) rudimento ____________________

12) radio ____________________

13) regime ____________________

14) rimasto ____________________

15) risolto ____________________

TEST B (answers not recorded)

You will hear a short narrative and three short dialogs in Italian, each followed by five English statements about them. Put a check in the appropriate column according to whether each statement is true or false.

true false

I 1) ____________________
2) ____________________
3) ____________________
4) ____________________
5) ____________________

II 1) ____________________
2) ____________________
3) ____________________
4) ____________________
5) ____________________

III 1) ____________________
2) ____________________
3) ____________________
4) ____________________
5) ____________________

IV 1) ____________________
2) ____________________
3) ____________________
4) ____________________
5) ____________________

TEST C (answers not recorded)

For each of the ten items below, pick a, b, c or d according to which one seems most appropriate for you to use following the utterance you will hear.

1) (a) ɛ̀ qui.
(b) C'ɛ̀.
(c) ɛ̀ il sig. Riva.
(d) ɛ̀ domani.

2) (a) ɛ̀ un monumento.
(b) ɛ̀ Rɔsa.
(c) Arriva questo pɔmeriggio.
(d) C'ɛ̀ un cestinɔ.

3) (a) ɛ̀ a Milanɔ.
(b) ɛ̀ di Milano.
(c) C'ɛ̀ a d---.
(d) C'ɛ̀ spesso.

4) (a) Di Bolôgna.
(b) A Bolôgna.
(c) Con Bolôgna.
(d) Gli piace.

5) (a) Stɔ bɛne, g---.
(b) ɛ̀ così così.
(c) Nɔn sta molto bɛne.
(d) ɛ̀ benino.

6) (a) Domani mattina.
(b) Iɛri.
(c) Due minuti fa.
(d) Stasera c'ɛ̀.

7) (a) Sì, Riva fuma molto.
(b) Nɔ, sta male stamattina.
(c) Sì, ci sarà.
(d) Sì, ma non gli piace studiare.

8) (a) Non sɔ dov'ɛ̀.
(b) Sì, e impara molto.
(c) Sôgno.
(d) Non sta molto bɛne.

TEST C (Continued)

9) (a) Sì, arrivo.
(b) Sì, ɛ̀ a Torino.
(c) Sì, domani sera sarà lì.
(d) Sì, arriva.

10) (a) Sôno di Nạpoli.
(b) Non sôno di Cạgliari.
(c) Di dov'ɛ̀?
(d) Ɛ̀ di Cạgliari, no?

TEST D (answers not recorded)

For each Italian utterance you hear, pick (a) or (b) according to which one best approximates the thought behind the Italian utterance. Do not look for literal translations!

1) (a) He doesn't learn, despite the fact that he studies a a lot and is a good listener.

   (b) Even though he studies a great deal, he doesn't learn because he doesn't listen.

2) (a) He isn't feeling very well now, but he does enjoy eating and he's a great eater.

   (b) He is sick now because he ate too much. He loves to eat.

3) (a) The lady is around, but she never explains anything.

   (b) It's the lady, but she's not going to explain anything.

4) (a) She's in Udine, but she often goes to Rome, where she's from.

   (b) He was born in Udine, but he travels to Rome often. He's there now.

5) (a) He's in Ancona, on his way to Bologna. Tomorrow he's going to Genoa.

   (b) She's in Bologna now, having come from Ancona. Tomorrow she'll be going to Genoa.

6) (a) The Campania region is very nice and we like Naples a lot.

   (b) We like the country a lot as well as Naples.

7) (a) You're right about its being an animal, but not an elephant.

   (b) It's an animal all right, but it's as big as an elephant.

8) (a) Where is the pilot who was here yesterday morning?

(b) There is a pilot who has been here since yesterday morning.

9) (a) Does she like kimonos?

(b) Do you like the kimono?

10) (a) After Lavinia leaves at night, she never does anything.

(b) Lavinia goes there every night but never does anything there.

TEST E (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) Where was he born and raised?

2) Is it true that he is now studying in Turin?

3) I don't know where he is now, but I know that he works there nights.

4) Don't you ever smoke? Don't you like to smoke?

5) The (unmarried) lady is a Roman, isn't she?

6) In what place is it scheduled to arrive tomorrow?

7) When does it start, this afternoon?

8) A lot of times you can find him studying there. He likes it.

9) Am I supposed to work tomorrow?

10) It is on the way at this very moment.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the utterances of frame no. 5 with the instructor referring them to the corresponding English words of frame no. 4 whenever a pronunciation problem arises.

3) Instructor reads the Test A utterances while students write them. NOTE: Students should not worry about what the utterances mean.

4) Review the THOUGHT TRANSLATION sentences of Test E selected at random.

5) Instructor reads the narrative of Part I, Test B, and then asks the following questions.

   a) Di dov'ɛ̀ Rodolfo Bondi?
   b) ɛ̀ di Torino?
   c) Che cosa fa a Torino?
   d) Dove va spesso?
   e) Chi c'ɛ̀ a Perugia?
   f) Gli piace Mara?
   g) Con chi ɛ̀ Rodolfo quando va a Perugia?
   h) Non va mai a Perugia?
   i) Non fa niɛnte a Torino?
   j) De Angelis ɛ̀ un cognome, no?
   k) Che cos'ɛ̀ 'Mara'?
   l) Rodolfo ɛ̀ con Mara ogni mattina a Perugia?
   m) Rodolfo ɛ̀ con Mara ogni sera a Torino?

6) Now students imagine that they are Rodolfo Bondi. The instructor asks them individually the following questions which they must answer according to the information contained in the narrative.

   a) ɛ̀ americano Lɛi?
   b) Di dov'ɛ̀ Lɛi?
   c) ɛ̀ di Torino Lɛi?
   d) Che cosa fa a Torino Lɛi?
   e) Dov'ɛ̀ spesso Lɛi?
   f) Con chi ɛ̀ quando ɛ̀ a Perugia Lɛi?
   g) ɛ̀ con Mara ogni sera a Torino Lɛi?

7) Answer the following questions as if they were all referring to Mara, a third person.

a) B. G. Come sta Mara?
b) Ɛ̀ a Nạpoli?
c) Di dov'ɛ̀?
d) Dov'ɛ̀ ora?
e) Dove va, a Roma?
f) Stúdia?
g) Lavora molto?
h) Impara?
i) Fuma?
j) Mangia con Rodɔlfo?
k) Quando studia?
l) Sôgna spesso?
m) Sta male ɔggi?
n) Che cɔsa fa stasera?
o) Ɛ̀ qui ọgni pomeriggio?
p) Ci sarà domani?
q) Non va a Gɛnova?
r) Chi ɛ̀?
s) C'ɛra iɛri?
t) Le piace Wạshington?

8) Assuming the role of Mara, students are asked the preceding questions by the instructor. The answers should agree with the information contained in the narrative. NOTE: B.G. Come sta Mara? now becomes B.G. Come sta?

9) Study the following model.
S: Non stɔ bɛne.

R: Non sta bɛne?

The instructor makes a statement and the student is to ask the instructor a 'yes-no' question as if surprised, according to the model.

a) Non stɔ bɛne.
b) Sôno a Roma.
c) Sôno di Cạgliari.
d) Sôno qui a d---.
e) Vado a Bari.
f) Studio.
g) Lavoro molto.

h) Imparo.
i) Non fumo.
j) Mangio con Mara.
k) Studio ɔgni pomeriggio.
l) Sôgno spesso.
m) Stɔ così così ɔggi.
n) Stasera studio.
o) Sôno qui ogni pɔmeriggio.
p) Ci sarɔ̀ domani.
q) Non vado a Gɛnova.
r) Sôno [supply a name].
s) C'ɛro iɛri.
t) Mi piacȩ Wạshington.

10) Study the following model.

S: Non stɔ bɛne.

R: Come sta?

The instructor makes a statement. The student is to ask the instructor an 'information' question (i.e. one using chi, che cosa, çome, dove, quando, dì dove or con chi) as if the complete statement had not been too clear. The statements are those of activity no: 9.

11) If the class consists of more than one student, the statements of activity no. 9 may be used in three-way drill as in model (a) or (b).

(a)		(b)	
(Instructor)	Non stɔ bɛne.	(Instructor)	Non stɔ bɛne.
(Student a)	Non sta bɛne?	(Student a)	Come sta?
(Student b)	No, non sta bɛne.	(Student b)	Non sta bɛne.

UNIT XXII

1. Repeat the following greeting.
   (B. G.)X (B. G.)X (B. G.)X

*2. Does this greeting contain the tongue-flap?

3. Look at how this greeting is spelled and pronounce it correctly with a tongue-flap.
   (Buɔn giorno.)X (Buɔn giorno.)X

4. If you find it difficult to pronounce a tongue-flap in this utterance, you may want to review frames no. 36 through no. 44 of Unit XVII.

5. Many speakers of English have trouble pronouncing a tongue-flap before a consonant. If you are one of these, try pronouncing a barely audible vowel after the tongue-flap so that the word giorno sounds like what might be written in English as:
   (Joda, no!)X (Joda, no!)X

6. If you remember, then, to pronounce a soft, quick vowel after a tongue-flap that precedes a consonant in Italian, you should be able to pronounce the following given names correctly:

(masculine)

(Armando)X	(think of:	Ar(a)-man-do)	(Armando)X
(Arturo)X	(think of:	Ar(a)-turo)	(Arturo)X
(Carlo)X	(think of:	Car(a)-lo)	(Carlo)X
(Albɛrto)X	(think of:	Al-bɛr(a)-to)	(Albɛrto)X
(Robɛrto)X	(think of:	(a)Ro-bɛr(a)-to)	(Robɛrto)X
(Bernardo)X	(think of:	Ber(a)-nar(a)-do)	(Bernardo)X

(femine)

(Carla)X	(think of:	Car(a)-la)	(Carla)X
(Carmɛla)X	(think of:	Car(a)-mɛ-la)	(Carmɛla)X
(Marta)X	(think of:	Mar(a)-ta)	(Marta)X
(Bɛrta)X	(think of:	Bɛr(a)-ta)	(Bɛrta)X
(Virginia)X	(think of:	Vir(a)-gi-nia)	(Virginia)X

7. Never, of course, pronounce a full vowel after a tongue-flap that immediately precedes a consonant. Otherwise, you might have trouble distinguishing between the equivalents of 'Mr. So-and-so' and 'Mrs. So-and-so,' as in:
   (sig. Vegli)X or (signor Vegli)X
   and
   (sig.a Vegli)X or (signora Vegli)X

8. The letter combination -rs- as in corso 'course' should not present any problem. However, a regional pronunciation (primarily Central and Southern Italian) has what sounds like /RTS/ (for example, /KÓRTSO/). Students are advised to use only /RS/ in such cases. Compare Unit XII, frame no. 29. Repeat.
   (corso)X (corso)X

* * * * *

9. The following is a useful phrase for 'please.' In order to pronounce it correctly with the proper tongue-flap in it you should be able to hear and reproduce something at the beginning that sounds like the English word 'paid' and something at the end that sounds like the English 'vote A.' Listen.
   ( ) ( ) ( )

10. Now look at the spelling and repeat carefully.
   (per favore)X (per favore)X (per favore)X

11. Another phrase for 'please' that is interchangeable with the preceding one is the following. It starts out the same way but the ending has something that sounds like the English '8-A.' Listen.
   ( ) ( ) ( )

12. Look at the spelling and repeat carefully.
   (per piacere)X (per piacere)X (per piacere)X

13. Repeat the following cognate of the English word 'person.'
   (persona)X (persona)X (persona)X

14. A useful phrase for 'good-bye' is the following. It has a trill in the first part of the word and its ending sounds something like the English 'date a Chee.' Listen.
    (   )   (   )   (   )

15. If you are afraid to pronounce the beginning of this word, review frames no. 17 through no. 27 of Unit XXI. Then look at the following spelling and repeat carefully.
    (arrivederci)X   (arrivederci)X   (arrivederci)X

16. Although the word arrivederci may be used in a wide variety of situations as a leave-taking, there is another word that is preferred in formal situations when addressing one individual. This word starts the same way but ends in something that sounds like the English 'date a Lah.' Listen.
    (   )   (   )   (   )

17. Look at the spelling and repeat carefully, noticing that the word is preferably (though not always) spelled with a capital L within the word.
    (arrivederLa)X   (arrivederLa)X   (arrivederLa)X

* * * * *

18. Here is a useful verb. It contains two tongue-flaps, one before a consonant and the other between vowels. Pronounce it carefully.
    (   )X   (   )X   (   )X

19. Now look at the spelling and repeat.
    (portare)X   (portare)X   (portare)X

20. The beginning part of this verb is related to the 'port' of many English words, such as 'transport,' 'export' and import.' The verb is used in many cases in which English uses 'bring,' take (somewhere),' 'carry,' 'wear.'

*21. If portare is the Infinitive, how would you translate, 'I bring'? HINT: the stem has /ɔ/.

*22. And, 'he brings'?

*23. Translate the following thoughts into Italian. You will hear the Italian version after a pause following the English sentence.

'What is he carrying?'
'He's taking a child there.'
'He's going to bring a cook tomorrow.'
'What is she wearing?'
'I don't know what she's wearing.'
'He's bringing an egg.'
'I'm going to take the oil there this afternoon.'
'I often take a dog along.'
'He's carrying a basket.'
'Who is wearing a glove?'
'I'm going to bring Amanda.'
'Is he bringing a vase?'
'He's going to bring a blind man.'
'He's not bringing a donkey.'
'Are you wearing a glove?'
'Are you taking a captain there?'
'I'm not planning on bringing Mr. Vegli here.'

24. Here is a special form of the verb [portare used in a formal situation to request that someone bring something.
(pɔrti)X (pɔrti)X (pɔrti)X

25. 'Bring me' said to one person in a somewhat formal situation is expressed as:
(mi pɔrti)X (mi pɔrti)X (mi pɔrti)X

26. Here are some phrases using mi pɔrti that you might use in talking to a waiter in a restaurant situation. Listen and repeat each one.

(Mi pɔrti un arrɔsto.)XX	'Bring me a roast.'
(Mi pɔrti un gelato.)XX	'Bring me an ice cream.'
(Mi pɔrti un caffɛ̀.)XX	'Bring me a coffee.'
(Mi pɔrti un uɔvo sɔdo.)XX	'Bring me a hard-boiled egg.'
(Mi pɔrti un tovagliɔlo.)XX	'Bring me a napkin.'

*27. Now you will be asked the question Che desɨdera? 'What do you wish?' Answer each time by using the following sentences in the order given. Your response will be confirmed each time.

(1) Mi porti un arrosto.
(2) .... gelato.
(3) .... caffɛ̀.
(4) .... uɔvo sɔdo.
(5) .... tovagliɔlo.

* 28. You will now be asked the same question. Answer as in frame no. 27. Do so, however, by translating the following sentences. Your response will be confirmed each time.

(1) 'Bring me a roast.'
(2) 'Bring me an ice cream.'
(3) 'Bring me a coffee.'
(4) 'Bring me a hard-boiled egg.'
(5) 'Bring me a napkin.'

* * * * *

If you did not feel comfortable with this last frame, repeat frames no. 27 and no. 28 until you know the five utterances well. When you feel you have mastered them, continue with frame no. 29.

* * * * *

29. The five new words we have been using are words that can refer to countable items, that is, we can talk about one roast, two roasts, etc. or one ice cream, two ice creams, etc. Therefore, arrɔsto, gelato, caffɛ̀, uɔvo sɔdo and tovagliɔlo as used in frames no. 27 and no. 28 are COUNT WORDS.

30. Sometimes, however, some words are commonly used to refer not to countable items, but to a quantity or a mass of something. Such words may be called MASS WORDS.

31. Acqua, the word for 'water' is a MASS WORD.

32. Some words may be used as either COUNT or MASS WORDS. For instance, caffɛ̀ may be used as a COUNT WORD to refer either to a 'cup of coffee' or to a 'kind of coffee,' but it may also be used as a MASS WORD to refer to a 'quantity of coffee.'

33. When an Italian word is preceded by un, it is being used as a COUNT WORD.

34. When an Italian word is preceded by un po' di 'a little amount of,' it is being used as a MASS WORD.

35. Repeat the phrase un po' di, remembering that the letter n stands for /M/. (See Unit XIV, frames nos. 36-43.)

36. Here are some phrases using MASS WORDS. Listen and repeat, noticing that, as is commonly done, d' occurs before a vowel.

(Mi porti un po' d'aceto.)XX	'Bring me a little vinegar.'
(Mi porti un po' d'acqua.)XX	'Bring me a little water.'
(Mi porti un po' d'antipasto.)XX	'Bring me a few hors d'oeuvres.'
(Mi porti un po' di burro.)XX	'Bring me a little butter.'
(Mi porti un po' di formaggio.)XX	'Bring me a little cheese.'
(Mi porti un po' d'olio.)XX	'Bring me a little oil.'
(Mi porti un po' di pane.)XX	'Bring me a little bread.'
(Mi porti un po' di pepe.)XX	'Bring me a little pepper.'
(Mi porti un po' di sale.)XX	'Bring me a little salt.'
(Mi porti un po' di tɛ̀.)XX	'Bring me a little tea.'
(Mi porti un po' di vino.)XX	'Bring me a little wine.'

*37. Now you will be asked the question Che desịdera? Answer each time by using the sentences of frame no. 36 in the order given. Your response will be confirmed each time.

*38. Now you will be asked the same question. Answer as in frame no. 37. Do so, however, by translating the following sentences. Your response will be confirmed each time.

(1) 'Bring me a little vinegar.'
(2) 'Bring me a little water.'
(3) 'Bring me a few hors d'oeuvres.'
(4) 'Bring me a little butter.'
(5) 'Bring me a little cheese.'
(6) 'Bring me a little oil.'
(7) 'Bring me a little bread.'
(8) 'Bring me a little pepper.'
(9) 'Bring me a little salt.'
(10) 'Bring me a little tea.'
(11) 'Bring me a little wine.'

* * * * *

If you did not feel comfortable with this last frame, repeat frames no. 37 and no. 38 until you know the utterances well. When you feel you have mastered them, continue with frame no. 39.

* * * * *

39. So far we have learned many words used after *un*, as in: *un animale*, *un tovagliɔlo*. Some other Italian words, however, instead of occurring after *un* occur after *una*.

40. Here are some such words used after *mi pɔrti*. Notice that *una*, not *un*, is used. Listen and repeat.

(Mi pɔrti una bistecca.)XX	'Bring me a steak.'
(Mi pɔrti una birra.)XX	'Bring me a beer.'
(Mi pɔrti una mela.)XX	'Bring me an apple.'
(Mi pɔrti una pera.)XX	'Bring me a pear.'

41. *Una* normally changes to *un'* before a vowel sound-type. Repeat the following.

(Mi pɔrti un'aranciata.)XX	'Bring me an orangeade.'
(Mi pɔrti un'insalata.)XX	'Bring me a salad.'

* 42. Instead of *Che desịdera?* a waiter sometimes says *Desịdera*?, meaning the same thing. You will now be asked *Desịdera*? Answer each time by using the following sentences in the order given. Your response will be confirmed each time.

(1) Mi pɔrti una bistecca.
(2) .... birra.
(3) .... mela.
(4) .... pera.
(5) .... un'aranciata.
(6) .... un'insalata.

* 43. You will now be asked the same question. This time, instead of *mi pɔrti*, say *vorrɛi* 'I'd like.' Remember that if you have trouble pronouncing the trill in *vorrɛi*, think of pronouncing a quick, short vowel between two tongue-flaps. (See Unit XXI, frames nos. 17-27.) Answer by translating the following sentences. Your response will be confirmed each time.

(1) 'I'd like a steak.'
(2) 'I'd like a beer.'
(3) 'I'd like an apple.'
(4) 'I'd like a pear.'
(5) 'I'd like an orangeade.'
(6) 'I'd like a salad.'

* * * * *

If you did not feel comfortable with this last frame, repeat frames no. 42 and no. 43 until you know the utterances well. When you feel you have mastered them, continue with frame no. 44.

* * * * *

44. So far you have learned a number of words occurring after _un_ and others that occur after _una_ (or _un'_). Such words _name_ things like: _arrosto_, _capitano_, _insalata_. Such words are called NOUNS.

*45. What do we call words that name things and which occur after _un_ or _una_ (or _un'_)?

46. Because many nouns are used after _un_ or _una_ (or _un'_) it is convenient to call _un_, _una_ and _un'_ NOUN MARKERS.

*47. What may things that mark nouns be called?

48. _Un_, _una_ and _un'_ are not the only NOUN MARKERS. They are special kinds of NOUN MARKERS. A noun marked by any one of them is a COUNT WORD thought of as a singular unit. In fact, therefore, in addition to being NOUN MARKERS, _un_, _una_ and _un'_ may also be called UNIT MARKERS.

*49. What may NOUN MARKERS that mark units be called?

*50. We have already learned an Italian phrase used to mark MASS WORDS. What was it?

*51. Is _un po' di_ a NOUN MARKER?

*52. Is _un po' di_ a UNIT MARKER?

* * * * *

53. We have already seen that some words occur after _un_ whereas others occur after _una_ (or _un'_). This distinction is important, for _un_ cannot be used in place of _una_ and _una_ cannot be used in place of _un_.

54. We could talk, therefore, of two classes of words --- those used after _un_ and those used after _una_ (or _un'_).

55. These two classes might even be labeled respectively, 'un words' and 'una words.'

56. Let us take a few moments to study the class of 'un words' and how it differs from the class of 'una words.'

57. The following are 'un words' you should already be familiar with:

aceto
americano
anglicano
animale
arrɔsto
bambino
bastone
bébé
bɔsco
caffɛ̀
campo
cane
capitano
cece
cemento
cestino
chianti
chilo
chimɔno
chiɔdo
chiɔso
chiɔsco
ciɛco
ciɛlo
ciuco
cognome
colombo
cɔno
consolato
conto
cubo
cuɔco
cuɔio
dɛnte
düɛllo
elefante
elemento
fico
film
fuɔco
gas
gelato
ghetto
ghigno
ghiottone
giacinto
giôgo
glɔbo
gɔlf
guanto
gufo
italiano
jo-jo
lombo
lupo
mese
monumento
naso
nome
ɔlio
ɔsso
ospedale
pane
poɛta
pomeriggio
ponte
pôsto
quotidiano
sasso
signore
sofà
tĕmpio
tɔpo
tovagliɔlo
uɔmo
uɔvo
vaso
velo
vino
voto

58. Here is another 'un word,' the word for 'boss.' Repeat.
(capo)X (capo)X

59. You have had more 'un words' than 'una words' so far. The following should be familiar to you. They are 'una words.'

aranciata
birra
bistecca
campagna
casa
cassa
ciancia
ciɔcia
cɔsa
colomba
giɔia
haïtiana
igiɛne
insalata
mattina
mela
pera
persona
pɛsca
pesca
scuɔla
sera

signora	specie
signorina	vigna
società	vôga

60. If we carefully examine the two groups of words, we notice the following:

Of the 'un words,'

- a) most (though not all) end in -o
- b) most (though not all*) of those that refer to people or other animate beings refer to males only.

Of the 'una words,'

- a) most (though not all) end in -a
- b) most (though not all**) of those that refer to people or other animate beings refer to females only.

*Capo refers to a boss, whether male or female.

**Persona refers to a person, whether male or female.

61. The observations just made are very useful and it is because of the (b) observations that the two word-classes have traditionally been called MASCULINE and FEMININE respectively.

62. The term GENDER is used to refer to this MASCULINE-FEMININE distinction.

63. Thus, the word chianti is said to belong to the MASCULINE GENDER simply because it belongs to the 'un' class and not because there is anything masculine about it.

64. Remember that despite the usefulness of these observations, it is neither the ending of a word nor the meaning of a word that makes it MASCULINE or FEMININE.

*65. If a word ends in -a does that make it FEMININE?

*66. If a word refers to a male being does that make it MASCULINE?

*67. If a word is used after un but not after una, of what gender is the word?

*68. If a word is used after una but not after un, of what gender is the word?

*69. Therefore, would you say that the following statement is true?

'The gender of many words may be definitely determined by their UNIT MARKER.'

70. Other kinds of MARKERS or other gender-determining clues will be studied in later units. By the way, of all the new Italian words in frame no. 36 only acqua is FEMININE.

* * * * *

71. In Italian it is important to know whether a word is classifiable as MASCULINE or FEMININE.

*72. Therefore, is the concept of GENDER important in Italian?

73. Nouns in Italian are just one category of words that have something to do with gender. Other gender-related categories will be learned soon enough.

74. Because Italian has many words that have something to do with gender it is useful to refer to such words by one term. The term we have invented for this use in this course is the term GENDERABLE (literally, 'given to gender').

*75. What do we call words that have something to do with gender in Italian?

*76. Are nouns GENDERABLES?

*77. Are nouns the only GENDERABLES in Italian?

* * * * *

78. In Italian many GENDERABLES are classifiable as exclusively MASCULINE or exclusively FEMININE. For example, arrosto is MASCULINE but bistecca is FEMININE; capo is MASCULINE but persona is FEMININE.

79. However, most GENDERABLES that may be used to refer to animate beings have both MASCULINE and FEMININE forms. When referring directly to an animate being, the MASCULINE form is used to refer to the male being and the FEMININE form is used to refer to the female being.

80. One such GENDERABLE you have had consists of the MASCULINE colombo 'male pigeon or dove' and the FEMININE colomba 'female pigeon or dove.'

81. Because these two forms are related, the GENDERABLE in this case is said to be made up of more than one form.

82. In such cases to refer to the family of related forms, the MASCULINE SINGULAR form is normally used. Thus, {colombo refers not to just the single form colombo but to the family of GENDERABLE forms meaning 'pigeon or dove,' singular and plural.

83. The dictionary form of a GENDERABLE is its SINGULAR form (if it has one) and then its MASCULINE form (if it has one).

*84. What is the dictionary form of the Italian word for 'pigeon or dove'?

85. Most GENDERABLES with both MASCULINE and FEMININE forms end in -o for the MASCULINE and -a for the FEMININE.

*86. Thus, change the following MASCULINE items to the FEMININE.

un americano - ______________________

un anglicano - ______________________

un bambino - ______________________

un cieco - ______________________

un colombo - ______________________

un cuoco - ______________________

un haïtiano - ______________________

un italiano - ______________________

un lupo - ______________________

87. For some, however, you must change the MASCULINE vowel-ending to -essa to derive the FEMININE form.

*88. The following are three such MASCULINE items. Change them to the FEMININE.

un capitano - ______________________

un elefante - ______________________

un poeta - ______________________

89. Sometimes the FEMININE counterpart of a MASCULINE form is somewhat different. Repeat the following:

MASCULINE	FEMININE
(cane)X	(cagna)X
(gnomo)X	(gnomide)X
(signore)X	(signora)X (signorina)X

90. Sometimes the FEMININE counterpart is entirely different. Repeat the following:

(un uomo)X 'a man' (una donna)X 'a woman'

91. In some cases the same form is used for both the MASCULINE and the FEMININE. Repeat the following, but notice the different UNIT MARKER used to mark gender.

MASCULINE		FEMININE
(un insegnante)X	'a teacher'	(un'insegnante)X
(un pilota)X	'a pilot'	(una pilota)X

92. Many GENDERABLES that have the same form for both the MASCULINE and the FEMININE end in -e, like insegnante. Many others end in -ista and are cognates of English words in '-ist.' Repeat the following, always paying attention to the UNIT MARKER.

MASCULINE	FEMININE
(un artista)X	(un'artista)X
(un capitalista)X	(una capitalista)X
(un comunista)X	(una comunista)X
(un dentista)X	(una dentista)X
(un linguista)X	(una linguista)X
(un turista)X	(una turista)X

*93. What are the English cognates of the preceding six words?

94. In any case, whether a GENDERABLE that may be used to refer to animate beings is only MASCULINE, only FEMININE, or both MASCULINE and FEMININE can only be learned through observation. There is no way to predict this.

* * * * *

95. You have already learned that before FEMININE words beginning with a vowel sound the UNIT MARKER is un'.

*96. Does the MASCULINE form of the UNIT MARKER show any distinction between words beginning with a vowel sound and other words?

97. However, the MASCULINE form of the UNIT MARKER does have a variant, namely uno. This variant is used (among other places) before words beginning with gn- or s + consonant letter. Repeat the following:

(uno gnomo)X	'a gnome'
(uno sbaglio)X	'a mistake'
(uno studente)X	'a student'

98. The FEMININE counterpart of studente is studentessa. Repeat.
(studentessa)X (studentessa)X

* * * * *

In the following drills answer according to the models while looking at the English translations given as meaning cues. Your response will be confirmed each time.

*99. (things)

S: Che cos'è questo? 'What's this?'

R: È un / uno / una / un' .... 'It's a ....'

(1) 'thing'
(2) 'basket'
(3) 'box'
(4) 'cane'
(5) 'fire'
(6) 'mistake'
(7) 'napkin'
(8) 'sandal'
(9) 'sofa'
(10) 'sweater'
(11) 'course'

*100. (places or buildings)

S: Che cɔs'è questo?	'What's this?'
R: Ɛ̀ un uno una un'	'It's a ....'

(1) 'place'
(2) 'consulate'
(3) 'field'
(4) 'ghetto'
(5) 'hospital'
(6) 'house'
(7) 'school'
(8) 'temple'
(9) 'vineyard'

*101. (things to eat or drink)

S: Che desịdera?	'What would you like?'
R: Mi pɔrti	'Bring me ....'

(1) 'an apple'
(2) 'a beer'
(3) 'a loaf of bread'
(4) 'a coffee'
(5) 'an egg'
(6) 'a fig'
(7) 'an ice cream'
(8) 'an orangeade'
(9) 'a peach'
(10) 'a pear'
(11) 'a roast'
(12) 'a salad'
(13) 'a steak'
(14) 'a (glass of) tea'

*102. (COUNT versus MASS WORDS)

S: Che desịdera?	'What would you like?'
R: Vorrɛi	'I'd like ....'

NOTE: Some words like cemento are more often used as MASS WORDS, although they may be used as COUNT WORDS (e.g. un cemento), especially when one goes on to describe or qualify the kind intended. Although no such qualification appears in any of the responses required here, one would normally occur in non-classroom situations. Such words are included in this drill only in order to review more fully the distinction between COUNT and MASS WORDS.

(1) 'a beer'
(2) 'a little beer'
(3) 'a loaf of bread'
(4) 'a little bread'
(5) 'a kind of butter'
(6) 'a little butter'
(7) 'a (kind of) cement'
(8) 'a little cement'
(9) 'a (kind of) cheese'
(10) 'some cheese'

(11) 'a (kind of) Chianti'
(12) 'a little Chianti'
(13) 'a coffee'
(14) 'some coffee'
(15) 'a gas'
(16) 'a little gas'
(17) 'a few hors d'oeuvres'
(18) 'an ice cream'
(19) 'some ice cream'
(20) 'a kind of leather'
(21) 'a little leather'
(22) 'an oil'
(23) 'a little oil'
(24) 'a kind of pepper'
(25) 'some pepper'
(26) 'a kind of salt'
(27) 'a little salt'
(28) 'a tea'
(29) 'some tea'
(30) 'a little wine'

*103. (animate beings)
S: Che cosa c'è lì? 'What is over there?'

R: C'è un / uno / una / un' .... 'There's a ....'

(1) 'male American'
(2) 'female American'
(3) 'animal'
(4) 'male artist'
(5) 'female artist'
(6) 'blind male'
(7) 'blind female'
(8) 'male Capitalist'
(9) 'female Capitalist'
(10) 'male captain'
(11) 'female captain'
(12) 'male child'
(13) 'female child'
(14) 'male Communist'
(15) 'female Communist'
(16) 'male cook'
(17) 'female cook'
(18) 'male dentist'
(19) 'female dentist'
(20) 'male dog'
(21) 'female dog'
(22) 'male elephant'
(23) 'female elephant'
(24) 'gentleman'
(25) 'married woman'
(26) 'unmarried woman'
(27) 'male gnome'
(28) 'female gnome'
(29) 'male Haitian'
(30) 'female Haitian'
(31) 'male Italian'
(32) 'female Italian'
(33) 'male linguist'
(34) 'female linguist'
(35) 'man'
(36) 'woman'
(37) 'person'
(38) 'male pigeon'
(39) 'female pigeon'
(40) 'male pilot'
(41) 'male poet'
(42) 'female poet'
(43) 'male student'
(44) 'female student'
(45) 'male teacher'
(46) 'female teacher'
(47) 'male tourist'
(48) 'female tourist'
(49) 'male wolf'
(50) 'female wolf'

*104. Study the following model:

S:	Dov'ɛ̀ una birra?	'Where is a beer?'
R:	Ce n'ɛ̀ una lì a s----.	'There's one there on the left.'
	(or)	
	Ce n'ɛ̀ una lì a d----.	'There's one there on the right.'

Give the appropriate answer to the question you hear according to whether the item's name is to the left or the right of the dividing line below. Your answer will be confirmed each time.

roast	apple	coffee	pear
mistake	glove	tea	sweater
napkin	(female) dentist	hard-boiled egg	(male) dentist
orangeade	(male) cook	beer	(female) cook
sandal	(female) student	nail	(male) student

*105. Study the following model.

S:	Dov'ɛ̀ una birra?	'Where is a beer?'
R:	Non sɔ, ma ce n'ɛra una lì due minuti fa.	'I don't know, but there was one there two minutes ago.'

Answer the questions you hear in accordance with the model. You will need to use uno or una. Your answer will be confirmed each time.

*106. Study the following model.

S:	Dov'ɛ̀ un pɔ' di birra?	'Where is a little beer?'
R:	Ce n'ɛ̀ un pɔ' $\left\{\begin{array}{l}\text{lì.}\\ \text{qui.}\end{array}\right.$	'There is a little $\left\{\begin{array}{l}\text{over there.'}\\ \text{here.'}\end{array}\right.$

Using the cues given, reply as in the model. The question may be asked in the PRESENT TENSE or the PAST TENSE. Your response will be confirmed each time.

(1) lì
(2) qui
(3) qui
(4) lì
(5) qui
(6) lì
(7) qui
(8) qui
(9) lì
(10) qui

*107. Study the following model.

S:	C'ɛ̀ un animale lì?	'Is there an animal there?'
R:	Sì, ce n'ɛ̀ uno lì.	'yes, there's one there.'
	(or)	
	Nɔ, non c'ɛ̀ un animale lì.	'No, there is'nt an animal there.'

Using the cues given, reply as in the model. Notice that in the negative you are to repeat the name mentioned in the question. Your response will be confirmed each time.

(1) Sì
(2) Sì
(3) Nɔ
(4) Nɔ
(5) Sì
(6) Nɔ
(7) Nɔ
(8) Sì
(9) Sì
(10) Nɔ
(11) Sì
(12) Sì
(13) Nɔ

TEST A (answers not recorded)

In this unit you were introduced to some new utterances containing the tongue-flap before a consonant. You will now hear these utterances sometimes pronounced accurately with a tongue-flap and other times pronounced with an American accent and no tongue-flap. Put a check in column A if the item is pronounced correctly; put a check in column B if it is pronounced incorrectly.

A B

1) artista ______________________________

2) Virginia ______________________________

3) per favore ______________________________

4) artista ______________________________

5) mi porti ______________________________

6) per piacere ______________________________

7) arrivederci ______________________________

8) mi porti ______________________________

9) persona ______________________________

10) formaggio ______________________________

11) persona ______________________________

12) per favore ______________________________

13) per piacere ______________________________

14) arrivederLa ______________________________

15) formaggio ______________________________

16) arrivederLa ______________________________

17) Virginia ______________________________

18) arrivederci ______________________________

TEST B (answers not recorded)

You will hear a number of utterances as in frame no. 7. Put a check under A for the equivalent of 'Mr. So-and-So' and under B for the equivalent of 'Mrs. So-and-So.'

A B

1) ______________________________
2) ______________________________
3) ______________________________
4) ______________________________
5) ______________________________
6) ______________________________
7) ______________________________
8) ______________________________

TEST C (answers not recorded)

Put a check in the appropriate column according to whether the GENDERABLE you hear would be marked by un, uno, una or un'.

un uno una un'

1) ______________________________
2) ______________________________
3) ______________________________
4) ______________________________
5) ______________________________
6) ______________________________
7) ______________________________
8) ______________________________
9) ______________________________
10) ______________________________
11) ______________________________
12) ______________________________
13) ______________________________
14) ______________________________
15) ______________________________
16) ______________________________
17) ______________________________
18) ______________________________
19) ______________________________
20) ______________________________
21) ______________________________
22) ______________________________
23) ______________________________
24) ______________________________
25) ______________________________
26) ______________________________
27) ______________________________
28) ______________________________
29) ______________________________
30) ______________________________
31) ______________________________
32) ______________________________
33) ______________________________
34) ______________________________
35) ______________________________
36) ______________________________
37) ______________________________

continued on next page

TEST C (continued)

un uno una un'

38) ____________________
39) ____________________
40) ____________________
41) ____________________
42) ____________________
43) ____________________
44) ____________________
45) ____________________
46) ____________________
47) ____________________
48) ____________________
49) ____________________
50) ____________________

TEST D (answers not recorded)

You will hear eight short dialogs or narratives in Italian, each followed by four English statements about them. Put a check in the appropriate column according to whether each statement is true or false.

		true	false
I	1)		
	2)		
	3)		
	4)		
II	1)		
	2)		
	3)		
	4)		
III	1)		
	2)		
	3)		
	4)		
IV	1)		
	2)		
	3)		
	4)		

		true	false
V	1)		
	2)		
	3)		
	4)		
VI	1)		
	2)		
	3)		
	4)		
VII	1)		
	2)		
	3)		
	4)		
VIII	1)		
	2)		
	3)		
	4)		

TEST E (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) Could I have a napkin, please?

2) Thank you; goodbye, sir.

3) What will you have? A little wine, a beer?

4) What do you have? ---(answer) There's some bread, some butter and an egg.

5) I'm thinking of eating there tomorrow night.

6) Where is the coffee that was here two minutes ago?

7) Carlo is going to start tomorrow afternoon.

8) When you want a cup of coffee, where do you go?

9) Would you like to have a few hors d'oeuvres?

10) He's never found eating here. He dislikes it.

11) You can never find any water here.

12) No, it's not a dentist. It's Rodolfo Binaldi, a teacher from Turin.

13) Is he bringing a linguist?

14) There's a student over there. He's from Naples.

15) Are you taking a dog to Genoa?

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the utterances of Test A, paying special attention to the tongue-flap.

3) On the blackboard, instructor lists the names used in Test B. Next to the list a man and a woman are depicted. Instructor points to a name and either the man or the woman, and asks: *Chi ɛ̀?* Students answer accordingly, using: *Ɛ̀ il signor....* or *Ɛ̀ la signora..........* Special attention is to be paid to the tongue-flap.

4) Pointing to a visual aid of the items listed below, instructor asks the question: *Che desịdera?* Students answer accordingly as in a restaurant situation by using: *Mi pɔrti ....* Special attention is to be paid to tongue-flaps and to the appropriateness of using a given word after *un pɔ' di* or *un*, *una*, etc. Notice, for example, that in a restaurant situation it is more appropriate to use *aceto* as a MASS WORD, *bistecca* as a COUNT WORD, and *caffɛ̀* as either a MASS or a COUNT WORD.

MASS	COUNT	MASS or COUNT
aceto	tovagliɔlo	arrɔsto
antipasto	uɔvo sɔdo	caffɛ̀
burro		gelato
formaggio		tɛ̀
ɔlio		
pane		
pepe		
sale		
vino		
acqua	aranciata	birra
	bistecca	insalata
	mela	
	pera	
	pɛsca	

5) Same as activity no. 4, but with students answering with: *Vorrɛi ....*

6) Review the THOUGHT TRANSLATION sentences of Test E selected at random.

7) Using each of the words in frames no. 57, 58 and 59 in order, students ask each other whether there is any such item there or in any other place they may wish to mention (e.g. a casa, a d----, a Roma). Some questions will use un po' di and others the UNIT MARKER. Answers should be realistic and complete, repeating the name of the item mentioned in the question!

8) Same as Activity no. 7, but this time affirmative answers should use ce n'ɛ̀ uno....., ce n'ɛ̀ una...... or ce n'ɛ̀ un po'.. wherever possible.

9) Study the following model.
S: C'ɛ̀ un'americano lì?

R: No, ma c'ɛ̀ un'americana lì.

The instructor asks a question as in the model, using a MASCULINE or a FEMININE item from frame no. 102. Students reply as in the model, using the counterpart of the opposite gender.

10) Below are three sets (A,B,C) of questions. Instructor asks each student the questions belonging to set A. Afterwards, students ask the same questions of the instructor or other students. In answering, students should try to limit themselves to using only what they are sure they can say correctly. If an answer absolutely requires something new, the instructor may supply it and it should be learned on the spot. The object is to build up fluency by responding rapidly and without hesitation to a series of questions. The same activity is repeated with sets B and C.

A. Ɛ̀ di Napoli Lɛi?
Dove lavora?
Le piace lavorare $\left\{\begin{array}{l}\text{lì}\\ \text{qui?}\end{array}\right.$
Che cosa fa qui?
Che cosa studia?

B. Buon giorno, come sta?

Scusi, dov'è { il signor ......
la signora ......
la signorina ......?

Ci sarà domani?

Chi ci sarà domani pomeriggio?

C. Lei mangia spesso qui?

Non Le piace mangiare a casa?

Che cosa mangia stasera?

Va a casa ora?

Con chi va a casa? Con Roberto?

11) Students use the following situations as conversation stimuli, using anything that they are sure they can say correctly in Italian.

A. (in a restaurant)

The waiter greets someone and finds out if he is ready to order. The customer is undecided and asks for suggestions from the waiter. The waiter makes several suggestions regarding food and drink. The customer orders and then finds that he needs a napkin. He tells the waiter.

B. (at a cafe)

Two people have just been introduced to each other. Each finds out where the other is from, what he is doing now, if he is planning to go anywhere soon, etc.

UNIT XXIII

1. STRESS was discussed in Preliminary Unit D with regard to both English and Italian.

2. There we saw how the wrong STRESS on an individual Italian word might change the meaning of that word. The Italian example given was (   ) the word for 'salts' and (   ) the word for 'he went up.'

3. STRESS primarily means relative loudness, and in the preceding example the stress on the Italian word for 'salts' is said to fall on the first syllable (   ) whereas the stress on the word for 'he went up' is said to fall on the last syllable (   ).

*4. Of all the Italian words you have learned so far, would you say that:
    (a) most have their stress on the last vowel sound,
    (b) most have their stress on the next-to-the-last vowel sound, or
    (c) most have their stress someplace else?

5. Most Italian words end in a vowel and for most Italian words stress does fall on the sound represented by the next-to-the-last vowel letter. Here are some examples with the stressed vowel represented by the underlined letter.
    (Amanda)X
    (haītiana)X
    (negligɛnte)X
    (Sara)X
    (Beniamino)X
    (persona)X
    (tovagliɔlo)X
    (capitalista)X

6. In those words that end in a stressed vowel, the stress is shown on the written word by an accent mark, usually written as in the following words:
    Cecɛ̀ (or) Cecɛ' (   )X
    Noɛ̀ (or) Noɛ' (   )X
    sarɔ̀ (or) sarɔ' (   )X
    sarà (or) sara' (   )X
    sofà (or) sofa' (   )X
    così così (or) cosi' cosi' (   )X
    società (or) societa' (   )X
    caffɛ̀ (or) caffɛ' (   )X

*7. Therefore, are the following two words the same?
(a)X (b)X

8. No mark is normally written to indicate stress in other cases, even when a word ends in a stressed vowel followed by a consonant, as in the following four names of foreign cities. The stressed vowel is here indicated by the underlined letter.

(Bagdad)X
(Beirut)X
(Cabul)X 'Kabul'
(Saigon)X

9. Even with shortened forms of longer words, whenever the shortened form ends in a stressed vowel followed by a consonant no special mark is normally written. Thus, the form signor appears without any special mark for its stress that falls on /O/ as in the longer form signore.

10. Because of what has been stated in frames no. 5 through 9 there is no way for you to predict where the stress falls on (a) any word that ends in a consonant and (b) any word that ends in an unaccented vowel letter and that has more than two vowel letters in it. For example, notice where the stress falls in the following cases in which it is represented by the underlined letter.

(a) (Porto Said)X 'Port Said' (but) (Bagdad)X
(b) (Italia)X (but) (Natalia)X [femine given name]

11. In these units you are helped in the normally unpredictable cases if you learn the following:

General Rule

When no accent mark appears on the end of a written word, the stressed vowel is represented by:

(a) the last vowel letter in all words ending in a consonant.
examples: (signor)X (Bagdad)X (Beirut)X
(Cabul)X (Saigon)X

(b) the third (when there is one) vowel letter from the end in words ending in -ia, -ie, -ii, -io, -ua, -ue, -ui, -uo.
examples: (Italia)X (Licia)X (Perugia)X
(specie)X (olio)X (Lucio)X
(pomeriggio)X (acqua)X

(c) the next-to-the-last vowel letter in all other cases.
examples: (italiano)X (insegnante)X

Exceptions

Exceptions to the above are marked in these units by either:

(a) a dot beneath the vowel letter representing a stressed vowel.
examples: (Ạgata)X (glạndola)X (glụtine)X
(Ụdine)X (Nạpoli)X (Cạgliari)X
(desịdera)X (Porto Sạid)X (Natalịa)X
(costụi)X 'that man' (Cẹsare)X 'Caesar'
(giọvane)X 'young'

or (b) the special type ɛ and ɔ.
examples: (ɛssere)X (ɛsserci)X
(Amɛrica)X 'America' (Gɛnova)X
(ɔrdine)X 'order' masculine

*12. Applying everything that has been said about stress in these eleven frames, in the pauses provided on tape read the following names of cities with the appropriate stress. Your response will be confirmed after each pause.

(1) Ạddis Abɛba 'Addis Ababa'
(2) Alcalà
(3) Algɛri 'Algiers'
(4) Ạmman
(5) Ạnkara
(6) Bagdad
(7) Baltimora 'Baltimore'
(8) Bangkɔk
(9) Beirut
(10) Berlino 'Berlin'
(11) Bogotà
(12) Bɔston
(13) Bucarɛst 'Bucharest'
(14) Bụdapest
(15) Buɛnos Ạires
(16) Cabul 'Kabul'
(17) Carạcas
(18) Cạgliari (It.)
(19) Catania (It.)
(20) Città del Guatemala 'Guatemala City'
(21) Colɔnia 'Cologne'
(22) Copẹnaghen 'Copenhagen'
(23) Cɔrdova
(24) Damasco 'Damascus'
(25) Filadɛlfia 'Philadelphia'
(26) Hɛlsinki
(27) Kartum 'Khartoum'
(28) Lạgos
(29) Las Vɛgas
(30) L'Avana 'Havana'
(31) Lisbona 'Lisbon'
(32) Los Ạngeles
(33) Managua
(34) Miami

(35) Mɔnaco di Bavɛra 'Munich'

(36) Mosca 'Moscow'

(37) Nuɔva Dɛlhi 'New Delhi'

(38) Pạdova 'Padua' (It.)

(39) Palɛrmo (It.)

(40) Pechino 'Peking'

(41) Rabat

(42) Saigɔn

(43) Santiago

(44) Siviglia 'Seville'

(45) Sɔfia

(46) Tạngeri 'Tangiers'

(47) Tɔkio 'Tokyo'

(48) Toronto

(49) Tụnisi 'Tunis'

(50) Varsavia 'Warsaw'

*13. There are many place names that end in -ia in Italian. Most are stressed like Italia, that is, on the vowel represented by the third vowel letter from the end. Read the following in the pauses provided on tape. Your response will be confirmed each time.

(1) Abissinia (country)

(2) Aquitania (region)

(3) Arabia Saudita (country)

(4) Asia (continent)

(5) Califɔrnia (country)

(6) Cambɔgia (country)

(7) Castiglia (region)

(8) Colombia (country)

(9) Estɔnia (republic)

(10) Etiɔpia (country)

(11) Finlandia (country)

(12) Germania (country)

(13) Giordania (country)

(14) India (country)

(15) Ischia (It. island)

(16) Iugoslavia (country)

(17) Libɛria (country)

(18) Libia (country)

(19) Liguria (It. region)

(20) Macedonia (region)

(21) Malɛsia (country)

(22) Manciuria (territory)

(23) Mauritania (country)

(24) Moravia (region)

(25) Nigɛria (country)

(26) Norvɛgia (country)

(27) Patagɔnia (region)

(28) Pɛrsia (country)

(29) Polɔnia (country)

(30) Russia (country)

(31) Sibɛria (region)

(32) Sicilia (It. island)

(33) Siria (country)

(34) Tasmania (island)

(35) Thailandia (country)

*14. Relatively few place names end in -ịa in Italian. The following are twelve that you should learn. Read them in the pauses provided on tape. Your response will be confirmed each time.

(1) Albanịa
(2) Algerịa
(3) Andalusịa
(4) Barberịa
(5) Bulgarịa
(6) Lombardịa (It. region)
(7) Nicosịa
(8) Normandịa
(9) Pavịa (It. city)
(10) Tunisịa
(11) Turchịa
(12) Ungherịa

*15. What do you think the preceding twelve place names are in English?

16. Here are two other place names in -ia. Notice how they contrast with place names in -ia. Repeat.

(Bahịa)X 'Baia' [in Brazil] - (Baia)X [city near Naples]
(Romanịa)X 'Romania' - (Romania)X [the neo-Latin world]

* * * * *

17. Some words written with only two vowel letters deserve special comment. We have already seen that whenever the two vowel letters represent two vowel sound-types the absence or presence of the accent mark tells us where the stress falls. Thus:

(Sara)X but (sarà)X
(Lia)X but (Noè)X

18. On the other hand, two vowel letters next to each other may represent a semivowel followed by a vowel sound-type. In such cases the absence or the presence of the accent mark tells us whether two vowel sound-types are involved or whether a semivowel plus vowel sound-type is involved. Thus:

(Pia)X but (più)X 'more'

19. Notice that the following words need no accent mark, since the combination qu normally represents /KW/. A translation of either one is 'here.'

(qui)X (qua)X

20. If you check back to Unit IX, frame no. 49, you will be reminded that the letter i in word-final position after a vowel letter may normally stand for either /Y/ or /I/, indifferently. Thus:

mai may be either (/MAY/)X or (/MAI/)X

21. Furthermore, two vowel letters next to each other may represent only one vowel sound-type. Such cases involve ci- or gi-. The absence or presence of the accent mark tells us whether two vowel sound-types are involved or whether only one is involved. Thus:

(Cia)X [feminine given name] but (ciɔ̀)X 'this thing; that thing'
(Gia)X [feminine given name] but (già)X 'already'

*22. Read the following Italian words in the spaces provided on tape. Your response will be confirmed each time. NOTE: For those followed by the number (2) give two pronunciations, first as a one-syllable word and then as a two-syllable word.

(1) bue
(2) ciɔ̀
(3) cui (2)
(4) dio
(5) due
(6) fui (2)
(7) già
(8) giù
(9) io
(10) lɛi (2)
(11) lui (2)
(12) mai (2)
(13) mia
(14) noi (2)
(15) piɛ̀
(16) pio
(17) pɔi (2)
(18) puɔ̀
(19) qua
(20) qui
(21) sɛi (2)
(22) sii (2)
(23) stai (2)
(24) voi (2)

* * * * *

23. In addition to what has been said so far, the accent mark in Italian has another function, that is, to show a difference between certain words written with only one vowel letter and other words spelled the same but having different meanings.

24. One such pair of contrasting words is the following, which you have already had.
(ɛ̀)X as in: Ɛ̀ qui.
(e)X as in: E Lɛi?

25. The following words (which you have already had) are written with an accent mark to differentiate them from other words (which you have not yet had) spelled the same but having different meanings. Remember these words!
(dà)X as in: glielo dà.
(lì)X [the opposite of qui]
(sì)X [the opposite of nɔ]
(tɛ̀)X 'tea'

* * * * *

26. In frame no. 3 you were told that the term STRESS primarily means relative loudness. However, you may have noticed another feature that is often involved in stress in Italian.

27. Listen to the following contrastive pair very carefully.
(Sara) - (sarà)
(Sara) - (sarà)

*28. Is the stressed vowel of Sara the same length as the last vowel? Listen.
(Sara)

*29. Is the stressed vowel of Sara longer or shorter than the last vowel? Listen again.
(Sara)

*30. Is the stressed vowel of Sara longer or shorter than the stressed vowel of sarà? Listen carefully.
(Sara) - (sarà)
(Sara) - (sarà)

31. What we have been trying to illustrate in these last five frames is the following principle:

> Generally speaking, stressed vowels in Italian tend to be longer than unstressed vowels. This is especially true of stressed vowels within a word, as in Sara.

Further will be said about this principle in a later unit.

*32. Is it a fair statement to say that stress in Italian implies greater loudness and usually (though not necessarily) greater length?

33. Repeat the following words while keeping the stress principle in mind.

(signore)X
(italiano)X
(Italia)X
(Roma)X
(bambina)X
(tovagliɔlo)X

* * * * *

34. The following are the Italian names of the days of the week, beginning with the equivalent of 'Monday.' This sequence is the normal one Italians use in naming the days of the week, the first day being the equivalent of 'Monday.' Pay close attention to stress and notice that the Italian names of the days of the week are not normally capitalized.

(lunedì)X (lunedì)X
(martedì)X (martedì)X
(mercoledì)X (mercoledì)X
(giovedì)X (giovedì)X
(vernerdì)X (vernerdì)X
(sạbato)X (sạbato)X
(domẹnica)X (domẹnica)X

35. Learn the following:

(dopodomani)X (dopodomani)X 'the day after tomorrow'
(avantiɛri)X (avantiɛri)X 'the day before yesterday'

*36. Imagine that today is Wednesday. Answer the following questions. Your responses will be confirmed on the tape.

Che giorno ɛ̀ ɔggi? - Ɔggi ....
'What day is today?'

Che giorno ɛra iɛri? - ____________________

Che giorno sarà domani? - ____________________

Che giorno ɛra avantiɛri?- ____________________

Che giorno sarà dopodomani? - ____________________

*37. Imagine that today is Sunday. Answer the questions you will hear. Your response will be confirmed each time. Repeat this drill until you have mastered it!

*38. Continue as in the two preceding frames, this time imagining that today is Friday.

39. The verb pensare 'to think' used before di + INFINITIVE has the force of 'planning to do something,' 'planning on doing something,' 'thinking of doing something,' etc.

*40. Study the following model and in accordance with it answer the questions you will hear. The place expressions together with the appropriate day of the week to be used are translated for you. Your response will be confirmed each time.

S: Quando pensa di andare a New York Lei?
'When do you plan to go to New York?'

R: Vado a New York lunedì.
'I'm going to New York (on) Monday.'

(1) to school (on) Monday
(2) home (on) Tuesday
(3) dine out (on) Wednesday
(4) to the city (on) Thursday
(5) to the country (on) Friday
(6) to the mountains (on) Saturday
(7) to church (on) Sunday
(8) to class (on) Monday
(9) to the office (on) Tuesday
(10) to the hospital (on) Wednesday
(11) to the bank (on) Thursday
(12) to Boston (on) Friday

Repeat this drill until you have mastered it!

41. In Unit XXI you learned that 'movement to' or 'location in or at' was normally expressed by a or ad before names of cities or towns. In the preceding 'movement to' drill you had place expressions sometimes preceded by a and sometimes preceded by in. Thus:

(a scuola)X
(a casa)X
(a cena fuori)X

but:

(in città)X
(in campagna)X
(in montagna)X
(in chiesa)X
(in classe)X
(in ufficio)X
(in ospedale)X
(in banca)X

42. Whether referring to 'movement to' or 'location in or at' these above-mentioned places, the expressions given are the normal ones used. Thus, for example, a scuola may be translated as 'to school,' 'in school' or 'at school.'

43. When, as in drill no. 40, one is referring to such places not so much as buildings or specific locales, but rather with emphasis on the activities normally associated with these places, there is no way to predict whether Italians use a or in. Each place expression must be learned through observation.

*44. Study the following model and in accordance with it answer the questions you will hear. Use as response cues the phrases given in frame no. 40. Your response will be confirmed each time.

S: Dove sarà lunedì Lei? 'Where will you be (on) Monday?'
R: Sarò a New York lunedì. 'I'll be in New York (on) Monday.'

* * * * *

45. In drill no. 40 the place expression of the question was repeated in the response. Although this is proper, Italians frequently avoid repeating the place expression. When this happens, however, a PLACE REPLACER must appear next to the verb.

46. The normal unemphatic PLACE REPLAČER in Italian is ci. It appears immediately before FINITE VERB forms. (See Unit XVII, frame no. 9.)

*47. In accordance with the following model, answer the questions you will hear by using the cues given. Your response will be confirmed each time.

S: Quando pɛnsa di andare a New York Lɛi?
'When do you plan to go to New York?'

R: Ci vado lunedì. 'I'm going (there) (on) Monday.'

(1) Wednesday
(2) Saturday
(3) Monday
(4) Friday
(5) Sunday
(6) Thursday
(7) Monday
(8) Wednesday
(9) Tuesday
(10) Friday
(11) Tuesday
(12) Thursday

48. When a verb appears in an infinitive construction, it is common to find ci attached to the infinitive minus its final -e. Thus: Pɛnso di andarci.

*49. In accordance with the following model, answer the questions you will hear by using the cues given. Your response will be confirmed each time.

S: Quando pɛnsa di andare a New York Lɛi?

R: Pɛnso di andarci lunedì. 'I plan to go (there) (on) Monday.'

(1) Sunday
(2) Tuesday
(3) Friday
(4) Monday
(5) Thursday
(6) Saturday
(7) Wednesday
(8) Monday
(9) Tuesday
(10) Thursday
(11) Wednesday
(12) Friday

50. The PLACE REPLACER ci seems to be freely used with movement verbs like ŧandare, ŧarrivare, ŧportare, 'bring, carry'.

51. This ci is also used with other kinds of verbs; however, sometimes special meanings are involved which may not be readily clear to beginning students. Because of this, use this PLACE REPLACER only with movement verbs until you are sure of its other uses.

* * * * *

52. In order to express the idea of 'on Sundays,' 'on Mondays,' etc., Italian uses *la* before *domenica* and *il* before the other names of the days of the week.

*53. Study the following model and in accordance with it answer the questions you will hear by using the cues given. Your response will be confirmed each time.

S: Che cɔsa fa la domẹnica Lɛi?
'What do you do on Sundays?'

R: Vado in chiɛsa la domẹnica.
'I go to church on Sundays.'

(1) I work on Mondays.
(2) I study on Tuesdays.
(3) I don't do anything on Wednesdays.
(4) I do my shopping (*faccio le spese*) on Thursdays.
(5) I do my grocery shopping (*faccio la spesa*) on Fridays.
(6) I stay (*stɔ*) home on Saturdays.
(7) I sleep (*dɔrmo*) on Sundays.
(8) I play tennis (*giɔco a tɛnnis*) on Mondays.
(9) I go shopping on Tuesdays.
(10) I go grocery shopping on Wednesdays.

Repeat this drill until you have mastered it!

*54. Now study the following. You will be asked questions as in Model (a) or model (b). Reply accordingly. Your response will be confirmed each time.

(a) S: Va a New Yɔrk lunedì? 'Are you going to New York (on) Monday?'
R: Sì, pɛnso di andarci lunedì. 'Yes, I plan to go (there)(on) Monday.'

(b) S: Va a New Yɔrk il lunedì? 'Do you go to New York (on) Mondays?'
R: Sì, ci vado ogni lunedì. 'Yes, I go (there) every Monday.'

* * * * *

*55. Complete the following statement:

'In order to express 'movement to' or 'location in or at' before names of cities or towns, Italian normally uses ______________ or ___________.'

56. The above holds true for many islands, too, especially the smaller ones. Thus:

    (a Corfù)X
    (ad Êlba)X
    (ad Ischia)X
    (a Cuba)X
    (a Malta)X
    (a Taiti)X
    (ad Haiti)X

57. Before Cɔrsica, Sardegna, Sicilia and most other geographical place names these same concepts are normally expressed by in.

*58. Thus, translate the following into Italian.

    (a) 'I'm going to Italy.' - ____________________
    (b) 'Are you going to Sicily?' - ______________
    (c) 'It's in Virginia.' - ____________________

59. With place names that are grammatically masculine,it is, as a rule, preferable to use nel (before a consonant) or nell' (elsewhere) instead of in.

*60. Thus, translate the following into Italian. The place names in these sentences are all masculine.

    (a) '(S)he's going to Chile.' (use: Cile) - ________
    ____
    (b) 'I'm going to Mississippi.' ____________________
    (c) 'Are you going to the Veneto region?'
    (use: Vɛneto) - ____________________
    (d) 'It's in the Middle East.' (use: Mɛdio Oriɛnte)-
    ____

61. However, even with masculine names the use of in is becoming more and more frequent and acceptable, especially with masculine names of countries and masculine names of states in the U.S.A.

62. Thus, you may hear

    either (in Vietnam)X or (nel Vietnam)X
    (in Mạryland)X or (nel Mạryland)X

*63. Are the place names Vietnam and Maryland masculine or feminine?

64. The gender of geographical place names may sometimes present a problem to you. However, the following are, as a rule, feminine:
a) names of cities and towns
b) names of islands
c) the following eight states in the U.S.A. -
(Alasca)X (Arizɔna)X (Califɔrnia)X (Flɔrida)X
(Georgia)X (Lüisiana)X (Pensilvania)X (Virginia)X

*65. What is the gender of the following names of islands?
(Cɔrsica)X
(Cuba)X
(Sardegna)X
(Sicilia)X

66. The following are, as a rule, masculine:
a) names of oceans, seas, rivers and lakes
b) names of most states in the U.S.A.

*67. What is the gender of the following:
large bodies of water
(Atlạntico)X
(Pacịfico)X
(Mediterrạneo)X

Italian rivers
(Arno)X
(Ɔglio)X
(Piave)X
(Pɔ)X
(Tɛvere)X 'Tiber'

Italian lake
(Garda)X

68. Most other geographical place names are feminine if they end in -a and masculine if they end in something else. The following are five masculine exceptions to this rule:
(Canadà)X (Ghana)X (Guatemala)X (Nicaragua)X (Venezuɛla)X

*69. What would you say is the gender of the following names of continents? Put 'm' for masculine and 'f' for feminine after each name below.
(1) _____ Amɛrica _____
(2) _____ Asia _____
(3) _____ Eurɔpa _____

*70. Do the same for the following names of countries:

(1) _____ Afganistan _____
(2) _____ Argentina _____
(3) _____ Canadà _____
(4) _____ Cile _____
(5) _____ Cina _____
(6) _____ Danimarca _____
(7) _____ Germania _____
(8) _____ Giappone _____
(9) _____ Guatemala _____
(10) _____ Iraq _____
(11) _____ Italia _____
(12) _____ Libano _____
(13) _____ Marocco _____
(14) _____ Portogallo _____
(15) _____ Spagna _____
(16) _____ Sudan _____
(17) _____ Vietnam _____

*71. Do the same for the following names of islands.

(1) _____ Corsica _____
(2) _____ Cuba _____
(3) _____ Sardegna _____
(4) _____ Sicilia _____
(5) _____ Haiti _____

*72. Do the same for the following names of states in the U.S.A.

(1) _____ Alabama _____
(2) _____ Alasca _____
(3) _____ California _____
(4) _____ Colorado _____
(5) _____ Florida _____

(6) _____ Kạnsas _____

(7) _____ Kentucky _____

(8) _____ Lüisiana _____

(9) _____ Mạryland _____

(10) _____ Massachụsetts _____

(11) _____ Mississippi _____

(12) _____ Nevada _____

(13) _____ Nord Dakota _____

(14) _____ Ohịo _____

(15) _____ Pensilvania _____

(16) _____ Virginia _____

*73. Do the same for the following names of Italian regions.

(1) _____ Liguria _____

(2) _____ Lombardịa _____

(3) _____ Piemonte _____

(4) _____ Toscana _____

(5) _____ Veneto _____

*74. Do the same for the following place names.

(1) _____ Nord _____ 'North'

(2) _____ Sud _____ 'South'

(3) _____ Est _____ 'East'

(4) _____ Ovest _____ 'West'

(5) _____ Medio Oriente _____

*75. Return to the place names of frames no. 67 through no. 74 and express 'movement to' or 'location in or at' by putting a, in, nel or nell' before each one in accordance with the rules stated in frames no. 55, no. 57 and no. 59.

76. In response to the preceding frame you should have put:

for frame no. 69: *in*
for frame no. 70: *in* for all the feminine ones; *nell'* for no. 1 and no. 10; *nel* for all the others
for frame no. 71: *a* for no. 2 and no. 5; *in* for the others
for frame no. 72: *in* for all the feminine ones; *nell'* for no. 1 and no. 14; *nel* for all the others
for frame no. 73: *in* for no. 1, 2, 4; *nel* for no. 3 and no. 5
for frame no. 74: *nell'* for no. 3 and no. 4; *nel* for the others

*77. What do you think the English equivalents of the place names listed in frames no. 69 through no. 72 are?

TEST A (answers not recorded)

Listed below are some of the place names used in this unit. Each will be pronounced either with its correct STRESS or with an incorrect STRESS. Put a check in column A if the word is pronounced correctly with its proper STRESS. Otherwise, put a check in column B.

A (correct) B (incorrect)

1) Italia ________________

2) Perugia ________________

3) Ụdine ________________

4) Beirut ________________

5) Nạpoli ________________

6) Porto Sạid ________________

7) Cạgliari ________________

8) Saigon ________________

9) Genova ________________

10) Alcalà ________________

11) Catania ________________

12) Copenạghen ________________

13) Bagdad ________________

14) Pạdova ________________

15) Tạngeri ________________

16) Etiopia ________________

17) Cabul ________________

18) Bulgarịa ________________

19) Normandịa ________________

20) Baia ________________

21) Bogotà ________________

22) Florida ________________

23) Ạsia ________________

24) Pavịa ________________

25) Algerịa ________________

TEST B (answers not recorded)

You will now hear some Italian words that are written with two vowel letters. Some require a written accent mark on them; others do not. Write the words correctly below as you hear them, including any accent marks that are required.

1) ____________

2) ____________

3) ____________

4) ____________

5) ____________

6) ____________

7) ____________

8) ____________

9) ____________

10) ____________

11) ____________

12) ____________

13) ____________

14) ____________

15) ____________

16) ____________

17) ____________

18) ____________

19) ____________

20) ____________

TEST C (answers not recorded)

You will hear some statements. Check whether they would be true or false if today were Monday.

	true	false
1)		
2)		
3)		
4)		
5)		
6)		
7)		
8)		
9)		
10)		

TEST D (answers not recorded)

The following is a drill designed to test your control of a, in, nel and nell' before geographical place names. You will be asked a question about the location of a particular city. The city names used will be those listed in frame no. 12 of this unit. Incomplete answers to the questions are listed below with a blank for you to fill in the appropriate item (a, in, nel or nell') in accordance with the rules stated in frames nos. 55, 57 and 59.

1) Ạddis Abɛba ɛ̀ _____ Etiɔpia.

2) Alcalà ɛ̀ _____ Spagna.

3) Algɛri ɛ̀ _____Algerịa.

4) Ạmman ɛ̀ _____ Giordania.

5) Ạnkara ɛ̀ _____ Turchịa.

6) Bagdad ɛ̀ _____ Iraq.

7) Baltimora ɛ̀ _____ Mạryland.

8) Bangkɔk ɛ̀ _____ Thailandia.

9) Beirut ɛ̀ _____ Lịbano.

10) Berlino ɛ̀ _____ Germania.

11) Bogotà ɛ̀ _____ Colombia.

12) Bɔston ɛ̀ _____ Massachụsetts.

13) Bucarɛst ɛ̀ _____ Romanịa.

14) Bụdapest ɛ̀ _____ Ungherịa.

15) Buɛnos Ạires ɛ̀ _____ Argentina.

16) Cabul ɛ̀ _____ Afganistan.

17) Carạcas ɛ̀ _____ Venezuɛla.

18) Cạgliari ɛ̀ _____ Sardegna.

19) Catania ɛ̀ _____ Sicilia.

20) Città del Guatemala ɛ̀ _____ Guatemala.

21) Colɔnia ɛ̀ _____ Germania.

22) Copenạghen ɛ̀ _____ Danimarca.

23) Cɔrdova ɛ̀ _____ Spagna.

24) Damasco ɛ̀ _____ Siria.

25) Filadɛlfia ɛ̀ _____ Pensilvania.
26) Hɛlsinki ɛ̀ _____ Finlandia.
27) Kartum ɛ̀ _____ Sudan.
28) Lạgos ɛ̀ _____ Nigɛria.
29) Las Vɛgas ɛ̀ _____ Nevada.
30) L'Avana ɛ̀ _____ Cuba.
31) Lisbona ɛ̀ _____ Portogallo.
32) Los Ạngeles ɛ̀ _____ Califɔrnia.
33) Managua ɛ̀ _____ Nicaragua.
34) Miami ɛ̀ _____ Flɔrida.
35) Mɔnaco di Baviɛra ɛ̀ _____ Germania.
36) Mosca ɛ̀ _____ Russia.
37) Nuɔva Dɛlhi ɛ̀ _____ India.
38) Pạdova ɛ̀ _____ Vɛneto.
39) Palɛrmo ɛ̀ _____ Sicilia.
40) Pechino ɛ̀ _____ Cina.
41) Rabat ɛ̀ _____ Marɔcco.
42) Saigɔn ɛ̀ _____ Vietnam.
43) Santiago ɛ̀ _____ Cile.
44) Siviglia ɛ̀ _____ Spagna.
45) Sɔfia ɛ̀ _____ Bulgarịa.
46) Tạngeri ɛ̀ _____ Marɔcco.
47) Tɔkio ɛ̀ _____ Giappone.
48) Toronto ɛ̀ _____ Canadà.
49) Tụnisi ɛ̀ _____ Tunisịa.
50) Varsavia ɛ̀ _____ Polɔnia.

TEST E (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) When do you think you'll be going to New York?

2) Do you go to church on Sundays?

3) When do you do your grocery shopping, on Saturdays?

4) I'm thinking of going shopping in Washington tomorrow.

5) Don't you ever stay home?

6) I'm playing tennis the day after tomorrow.

7) What day will you be arriving in Malta?

8) Mr. Jones is scheduled to go to the hospital on Wednesday.

9) Wasn't there some salt there the day before yesterday?

10) Will you be in the office tomorrow afternoon?

11) I go to school every day but I don't like it.

12) Are you dining out with Virginia tonight?

13) When are you going to go to the bank?

14) In the mountains I sleep a lot.

15) I don't work in Virginia and I don't work in Maryland. I work in Washington.

16) Are you dreaming of Naples? Do you like the Campania region?

17) Milan is in the Lombardy region, isn't it?

18) I thought it was in the Piedmont region. (HINT: Put this idea into Italian in the form of a question.)

19) I'm scheduled to go to Guatemala, but not to Guatemala City.

20) I'm going to Genoa on Thursday but I don't go every Thursday.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the place names used in Test A, paying special attention to stress.

3) Practice reading the words used in Test B.

4) Instructor asks questions selected at random from Test D. Students may also be called upon individually to ask other students the same questions.

5) Review the THOUGHT TRANSLATION sentences of Test E selected at random.

6) Instructor reads a short paragraph (found in the Instructor's Manual) to the class at normal reading speed. If the class appears not to have understood, one or more readings at normal speed may be given. Then the instructor asks the following questions based on the story. Finally, students should be able to retell the story from memory (in their own words, if possible).

   Dove va spesso la signora Riva?
   Ci va lunedì?
   Chi c'è a Monaco?
   Che cosa fa il signor Riva a Monaco?
   Dov'è Monaco, nel Portogallo?
   Lavora la signora Riva?
   Non fa niente?
   Di dov'è?
   Le piace andare in Germania?
   Ci va ogni giorno?
   Chi chiama ogni sera la signora Riva?

7) Similar to activity no. 6, but using another story (also found in the Instructor's Manual) and a series of questions found in the Instructor's Manual.

8) 'Creative Community Activity' - Students participate in the writing of a paragraph or two (similar to those of activities No. 6 and no. 7) about someone going somewhere to do something.

   Procedure: Instructor goes to the blackboard. One student provides the opening word, phrase or sentence, which the instructor writes on the board. Students provide other contributions which the instructor also writes on the board, adding to the first part. Students are to use only what they are fairly sure of, and with the instructor's help, a little story is finally created.

Once the story is finished, students ask one another questions based on it, and as a final step each student should be ready to retell the story.

9) Instructor asks students questions similar to those of activities no. 6 and no. 7, but referring personally to the students.

For example:
(a) (1) Dove va spesso Lɛi?
(2) Ci va lunedì?
(3) Chi c'ɛ̀ a .....?, etc.

10) Each student says in Italian what he or she does on the different days of the week.

UNIT XXIV

*1. In Unit XVII you learned the word for 'Thanks!' or 'Thank you!' What was it?

*2. In Unit XVIII you learned the phrases for 'on the left' and 'on the right.' What were they?

3. Those utterances each contained a consonant followed by a tongue-flap. Listen again and repeat.
(g-----)X (a s-----)X (a d------)X

*4. You have already learned that the tongue-flap in Italian is represented by what letter?

*5. How, then, would you spell the phrases for 'on the left' and 'on the right' in Italian?

6. Because, as we saw it Unit XV, the tongue-flap is heard between vowels in many words in 'colloquial' American English, it is sometimes helpful in pronouncing it after a consonant in Italian to think of a soft, quick vowel right before it. Thus, for a sinistra you might want to think of (a si-ni-st(a)ra), and for a dɛstra you might want to think of (a dɛ-st(a)ra).

7. Remembering this principle, try pronouncing the following words, all of which contain consonant + tongue-flap.

(pronto)X	'ready; hello [said on the phone]'	(pronto)X
(prɛgo)X	[used in many cases to express such varied ideas as: giving one permission to go ahead or the answer to g----- 'Thank you!]'	(prɛgo)X
(sɛmpre)X	'always'	(sɛmpre)X
(tre)X	'three'	(tre)X
(segretario)X	'(male) secretary'	(segretario)X
(segretaria)X	'(female secretary'	(segretaria)X
(Centralino)X	'telephone exchange' [normally used in calling the telephone operator]	(Centralino)X

(aprile)X	'April'	(aprile)X
(novɛmbre)X	'November'	(novɛmbre)X
(dicɛmbre)X	'December'	(dicɛmbre)X
(Ạfrica)X	'Africa'	(Ạfrica)X
(Australia)X	'Australia'	(Australia)X
(Brasile)X	'Brazil'	(Brasile)X
(Francia)X	'France'	(Francia)X
(Grɛcia)X	'Greece'	(Grɛcia)X
(Brasilia)X	'Brasilia'	(Brasilia)X
(Francofɔrte)X	'Frankfurt'	(Francofɔrte)X
(Londra)X	'London'	(Londra)X
(Alfrɛdo)X	[masculine given name]	(Alfrɛdo)X
(Andrɛa)X	[masculine given name, cognate of Andrew]	(Andrɛa)X
(Cristina)X	[feminine given name]	(Cristina)X
(Grisɛlda)X	[feminine given name]	(Grisɛlda)X

* * * * *

8. The infinitive was introduced in Unit XX. So far we have used it as a secondary verb form following a finite verb (defined in Unit XVII).
For example:

Mi piace studiare. 'I like to study.'
(infinitive)

Pɛnso di andare a New York domani. 'I'm planning on going to New York tomorrow.'
(infinitive)

*9. Notice that in the second example above, a word is used as a connector between the finite verb and the infinitive. What is the word?

10. A connector like di occurring in such constructions usually depends on the preceding verb. Thus, †pensare requires di before a following infinitive in order to express the idea of 'planning to do something.'

11. In most cases, however, no connector is needed between a finite verb and an infinitive.

12. Four verbs that commonly occur in such constructions without any connector are: †desiderare, †volere, †potere and †dovere. Except for †desiderare these are irregular verbs with forms that connot be predicted.

13. Study and learn the following:

(Desịdera)X + INFINITIVE? -	(Sì, desịdero)X + INFINITIVE.
'Do you wish to ....?'	'Yes, I wish to ....'
(Vuɔle)X + INFINITIVE? -	(Sì, voglio)X + INFINITIVE.
'Do you want to ....?' 'would you like to .....?'	'Yes, I want to .....'
(Puɔ̀)X + INFINITIVE? -	(Sì, posso)X + INFINITIVE.
'Can you .....?' 'Are you able to ....?'	'Yes, I can .....' 'Yes, I am able to .....'
(Dĕve)X + INFINITIVE? -	(Sì, dĕvo)X + INFINITIVE. or (Sì, dĕbbo)X + INFINITIVE.
'Must you .....?' 'Do you have to ....?'	'Yes, I must .....' 'Yes, I have to .....'

14. Of the different forms given in the preceding frame, vuɔle is often shortened to vuɔl before an infinitive, and a consonant following puɔ is usually strongly pronounced.

*15. How would you say, 'Do you wish to call now?' in Italian?

*16. How would you say, 'Does he want to listen?' in Italian?

*17. How about, 'I want to understand'?

*18. And, 'She can't understand'?

*19. Translate, 'I'm not able to drink wine.'

*20. Translate, 'Do I have to go now?'

*21. Translate, 'Would you like to know where he is?'

*22. Translate, 'You have to work, don't you?'

*23. Translate, ' don't wish to eat now.'

24. The verb forms given in frame no. 13 are all PRESENT TENSE verb forms of high frequency. Make sure you learn them.

* * * * *

25. In order to refer to present time ideas such as those referred to by the verb forms of frame no. 13, but with the idea of reserve or deference, Italian uses another tense. Study and learn the following:

(Desidererĕbbe)X + INFINITIVE? 'Would you wish to ....?' 'Would you want to ....?' 'Would you like to ....?'	-	(Sì, desidererɛi)X + INFINITIVE. 'Yes, I'd like to....'
(Vorrĕbbe)X + INFINITIVE? 'Would you like to ....?'	-	(Sì, vorrɛi)X + INFINITIVE. 'Yes, I'd like to.....' Vorrɛi is heard more often than desidererɛi.
(Potrĕbbe)X + INFINITIVE? 'Could you .....?'		(Sì, potrɛi)X + INFINITIVE. 'Yes, I could .....'
(Dovrĕbbe)X + INFINITIVE? 'Should you .....?'		(Sì, dovrɛi)X + INFINITIVE. 'Yes, I should .....'

26. Because the eight verb forms given in the preceding frame all share the same time reference and differ only in the person referred to they may be considered as belonging to one TENSE.

27. Because /RƐ/or /RE/ is the characteristic sound combination found in all the verb forms of this tense, we shall refer to this tense as the 'RE' TENSE.

28. The name 'RE' TENSE may also be helpful in reminding us that one of the uses of this tense, at least, is to express a present idea with REserve or defeREnce.

*29. Translate, 'Do you wish to begin now?'

*30. Translate, 'would you wish to begin now?'

*31. Translate, 'I want to come.'

*32. Translate, 'I'd like to come.'

*33. Translate, 'Can he work tomorrow?'

*34. Translate, 'Could he work tomorrow?'

*35. Translate, 'She has to ask.'

*36. Translate, 'She should ask.'

*37. Translate, 'I shouldn't do anything now.'

*38. Translate, 'wouldn't you like to learn?'

*39. Translate, 'Could I smoke here?'

* * * * *

40. A verb form that can be considered as belonging to another tense is one used to request that someone do something.

41. You have already had some examples of REQUEST FORMS. For example:

    scusi 'excuse (me)' from the verb †scusare

    porti 'bring' from the verb †portare

42. These two forms are used in formal situations when addressing one person.

43. A special plural form used in highly formal situations when one wishes to be very polite, simply adds -no. Thus:

    (Scusino)X

    (portino)X

44. REQUEST FORMS may indicate requests with implications ranging from a mild suggestion, invitation or wish to a direct command. The tone of voice used often indicates which meaning is implied.

45. Formal REQUEST FORMS of regular -are verbs always end in -i (for the singular) and -ino (for the highly formal plural). Thus:

(arrivi)X	(arrịvino)X
(ascolti)X	(ascọltino)X
(chiami)X	(chiạmino)X
(cominci)X	(comịncino)X
(domandi)X	(domạndino)X
(fumi)X	(fụmino)X
(giochi)X	(giọchino)X
(impari)X	(impạrino)X
(lavori)X	(lavọrino)X
(mangi)X	(mạngino)X

(pɛnsi)X	(pɛnsino)X
(sôgni)X	(sộgnino)X
(spiɛgni)X	(spiɛghino)X
(studi)X	(stụdino)X

*46. Here are two more.

(aspɛtti)X	(aspɛttino)X	'wait, wait for'
(insegni)X	(insẹgnino)X	'teach'
(parli)X	(pạrlino)X	'speak, talk'

*47. What are the infinitives of the three preceding verbs?

* * * * *

48. Observe the following:

(Imparo l'italiano.)X	'I'm learning Italian.'
(Ascolto l'italiano.)X	'I'm listening to Italian.'
(Sôgno l'italiano.)X	'I'm dreaming about Italian.'
(Spiɛgo l'italiano.)X	'I'm explaining Italian.'
(Mi piace l'italiano.)X	'I like Italian.'

49. In most cases the Italian language is referred to as *l'italiano*.

50. Normally, however, no *l'* is present after *in* and *d'* (standing for *di*). Repeat:

(in italiano)X	'in Italian'
(uno studɛnte d'italiano)X	'a student of Italian'
(un insegnante d'italiano)X	'a teacher of Italian'

51. In some cases *l'* is often omitted after a few verbs like ~~t~~*parlare* and ~~f~~*studiare*, especially when *italiano* immediately follows these verbs. However, students are never wrong if they use *l'* even in such cases.

52. What has just been explained for *italiano* also applies to *inglese* 'English.'

*53. Translate the following, applying the principles just explained. Write out your translation next to the English sentences.

(1) He speaks English. ______________________
(2) He's speaking in English. ______________________
(3) He never speaks Italian. ______________________
(4) He has to speak Italian well. ______________________
(NOTE: Put bɛne immediately after the second verb.)
(5) I'm studying Italian. ______________________
(6) Do you teach English? ______________________
(7) It's an Italian teacher, not an Italian student.
____

The tape will give you the correct translations.

* * * * *

Drills - frames no. 54-59: Reply in accordance with each model. Your answer will be confirmed each time. Repeat these drills until you have mastered them.

*54.	S:	Desịdero studiare.	'I wish to study.'
	R:	Che cɔsa desịdera fare?	'What do you wish to do?'
*55.	S:	Desidererɛi studiare.	'I'd like to study.'
	R:	Che cɔsa desidererĕbbe fare?	'What would you like to do?'
*56.	S:	Desịdera studiare?	'Do you wish to study?'
	R:	Sì, desịdero studiare.	'Yes, I wish to study.'
*57.	S:	Desidererĕbbe studiare?	'Would you like to study?'
	R:	Nɔ, non desidererɛi studiare.	'No, I wouldn't like to study.'
*58.	S:	Desịdera studiare?	'Do you wish to study?'
	R:	Sì, desịdero studiare ma non desiderererɛi studiare qui.	'Yes, I wish to study but I wouldn't want to study here.'
*59.	S:	Desịdero studiare.	'I wish to study.'
	R:	Studi!	'Study!'

* * * * *

60. Here are some genderables that can be useful in answering the phone. Memorize them.

MASCULINE

'moment'	(ŧmomento)X	(ŧmomento)X
'number'	(ŧnụmero)X	(ŧnụmero)X
'telephone'	(ŧtelɛfono)X	(ŧtelɛfono)X

FEMININE

'American Embassy'	(ŧA. A.)X	(ŧA. A.)X
'guard'	(ŧguardia)X	(ŧguardia)X

61. Here are some verbs and verb phrases that can be useful in answering the phone. Memorize them.

'to make a mistake'	(ŧsbagliare)X	(ŧsbagliare)X
'You must have dialed the wrong number.'	(Avrà sbagliato nụmero.)X	(Avrà sbagliato nụmero.)X
'Who shall I say is calling (her)?'	(Chi la desịdera?)X	(Chi la desịdera?)X
'Who shall I say is calling (him)?'	(Chi lo desịdera?)X	(Chi lo desịdera?)X
'I'm sorry.'	(Mi dispiace.)X	(Mi dispiace.)X
'This is the office..'	(Qui ɛ l'ufficio...)X	(Qui ɛ l'ufficio...)X
'to stay, remain'	(ŧrestare)X	(ŧrestare)X
'stay on the line'	(Rɛsti in lịnea.)X	(Rɛsti in lịnea.)X
'Speaking [= I am the one]'	(Sôno io.)X	(Sôno io.)X
'I'll see if (s)he is in.'	(Vedo se c'ɛ̀.)X	(Vedo se c'ɛ̀.)X

62. Here are some other utterances that can be useful in answering the phone. Memorize them.

'slowly'	(adagio)X	(adagio)X
'on the phone'	(al telɛfono)X	(al telɛfono)X
'Mr. White's'	(del signor White)X	(del signor White)X
'Mrs. Smith's'	(della signora Smith)X	(della signora Smith)X
'Dr. Russo'	(il dottor Russo)X	(il dottor Russo)X
'the guard at the American Embassy'	(la guardia all'A.A.)X	(la guardia all'A.A.)X

Repeat this frame and the two previous ones several times until you feel you have mastered both the pronunciation and the meaning of the utterances given.

63. You will now hear a series of six short dialogs useful as opening telephone conversations. Repeat each line, imitating as closely as possible. You should review this section several times until you feel you have memorized each dialog. NOTE: 'A' stands for 'American' and 'I' stands for 'Italian.'

I

A: Pronto?
I: Desịdero parlare con il signor White, per piacere.
A: Sôno io.

II

A: Pronto?
I: Chi parla?
A: L'ufficio della signora Smith.
I: C'ɛ la signora, per favore?

III

A: Pronto...
I: Parlo con la signorina Jones?
A: Nɔ, sôno la segretaria. Vuɔl parlare con la signorina?
I: Sì, per favore.

IV

A: Pronto. Qui ɛ l'ufficio del signor White.
I: Con chi parlo?
A: Con la segretaria del signor White.
I: Potrɛi parlare con il signor White, per favore?

V

A: Pronto. A.A.
I: Chi ɛ al telɛfono?
A: Parla la guardia all'A.A. Con chi desịdera parlare?
I: Vorrɛi parlare con il signor White, per favore.
A: Rɛsti in lịnea, per favore.

VI

A: Pronto?
I: Parla la signora Marchegiano?
A: Scusi, non parlo molto bɛne l'italiano. Parli adagio, per favore.
I: Potrɛi parlare con la signora Marchegiano, per favore?
A: Mi dispiace. Avrà sbagliato nụmero.

64. Here are two short exchanges that might be used to continue some of the previous conversations. Again, repeat each line, imitating very closely. Review this frame several times until you have memorized the two exchanges.

I

A: Chi lo desịdera?
I: Il dottor Russo.
A: Aspɛtti un momento, per favore.

II

A: Chi la desịdera?
I: Il dottor Russo.
A: Aspɛtti un momento, per favore. Vedo se c'ɛ̀.

TEST A (answers not recorded)

You will hear several Italian utterances which should all be pronounced with consonant + tongue-flap. This consonant combination will sometimes be pronounced incorrectly. Put a check in the appropriate column according to whether you hear a correct pronunciation or not.

	(correct)	(incorrect)
1) a dɛstra		
2) Ạfrica		
3) Alfrɛdo		
4) Andrɛa		
5) aprile		
6) a sinistra		
7) Australia		
8) Brasile		
9) Brasilia		
10) Centralino		
11) Cristina		
12) dicɛmbre		
13) Francia		
14) Francofɔrte		
15) g----- 'Thank you'		
16) Grɛcia		
17) Grisɛlda		
18) Londra		
19) novɛmbre		
20) prɛgo		
21) pronto		
22) segretaria		
23) segretario		
24) sɛmpre		
25) tre		

TEST B (answers not recorded)

You will hear ten utterances. For each utterance check only one of the four letters ... a, b, c, d, according to which best approximates the thought behind the utterance. Do not expect literal translations!

1) (a) Hello? Who is it?
   (b) Who shall I say is calling?
   (c) Ready? Who is leaving?
   (d) Hello? How are you?

2) (a) I'll be arriving in Australia tomorrow.
   (b) I have to go to Australia in two days.
   (c) He has to leave for Australia day after tomorrow.
   (d) She must go to Australia tomorrow.

3) (a) I'm sorry. I leave for France today.
   (b) Excuse me, but I'm going to Frankfurt today.
   (c) Pardon me, but I have to go to Frankfurt today.
   (d) I know. I want to go to France.

4) (a) Yes, I'm scheduled to go to Italy and I should learn Italian well.
   (b) Yes, I'm going to Italy and I'm learning Italian well.
   (c) Yes, I'll be going to Italy and I have to learn Italian.
   (d) Yes, by learning Italian I can go to Italy.

5) (a) I want to eat chick-peas.
   (b) I'd like to eat. What would you like?
   (c) I feel like eating. What have you got?
   (d) I wish to eat. Who else?

6) (a) Would you speak slowly, please? I want to understand.
   (b) Could you speak slowly, please? I have to understand.
   (c) Speak slowly, please. I can't understand.
   (d) Speak faster, please, so that he won't understand.

7) (a) Tomorrow I want you to call Dr. Russo.
   (b) Call Dr. Russo this morning.
   (c) Can you call Dr. Russo now?
   (d) Tomorrow morning call Dr. Russo.

8) (a) Can I talk to Mr. White?
   (b) Can I talk to Mr. White's secretary.
   (c) Who is talking with Miss White's secretary?
   (d) Who would like to talk to Mr. White's secretary?

9) (a) I could work tomorrow afternoon but I can't come in the next day.
(b) I could work tomorrow morning but I can't work in the afternoon.
(c) I should work tomorrow but in the afternoon I can't come in.
(d) I'd like to work tomorrow afternoon but not the day after tomorrow.

10) (a) Hello? Is this Mr. Jones's office?
(b) Hello? Do I have Miss Jones's office?
(c) Hello? Is Miss Jones in the office?
(d) Hello? Is this the office of Mrs. Jones?

TEST C (answers not recorded)

You will hear twenty-four English sentences containing the verb 'work.' For each English sentence you hear, write in the appropriate space the form of †desiderare, †volere, †potere, or †dovere that best conveys the thought expressed in the English.

1) ____________________

2) ____________________

3) ____________________

4) ____________________

5) ____________________

6) ____________________

7) ____________________

8) ____________________

9) ____________________

10) ____________________

11) ____________________

12) ____________________

13) ____________________

14) ____________________ (use: †volere)

15) ____________________

16) ____________________ (use: †volere)

17) ____________________ (two ways) ____________________

18) ____________________

19) ____________________

20) ____________________

21) ____________________ (two ways) ____________________

22) ____________________

23) ____________________

24) ____________________

TEST D (answers not recorded)

You will hear two dialogs and one narrative in Italian, each followed by ten English statements about them. Put a check in the appropriate column according to whether each statement is definitely true or false.

		true	false
I	1)		
	2)		
	3)		
	4)		
	5)		
	6)		
	7)		
	8)		
	9)		
	10)		
II	1)		
	2)		
	3)		
	4)		
	5)		
	6)		
	7)		
	8)		
	9)		
	10)		

		true	false
III	1)		
	2)		
	3)		
	4)		
	5)		
	6)		
	7)		
	8)		
	9)		
	10)		

TEST E (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) I'd like to go out to eat tonight but I have no idea of of where I could get some good food.

2) Excuse me. Ask over there on the right, please. (said in a highly formal situation addressing more than one person)

3) Andrew would like to go to Brazil but he doesn't like Brasilia. He wants to go to Rio.

4) When will you be arriving in Greece, Saturday morning?

5) You can speak English when you are in London and in Australia, but in Italy you should speak Italian.

6) (addressing one person) Study a lot at home. In class you have to listen, understand, and do a lot of talking.

7) (addressing one person) I don't want to explain anything in English. Listen carefully. You can understand.

8) (addressing one person) Excuse me. I have to wait here. Is it all right if I smoke?

9) I should be in tomorrow. Could you call tomorrow morning?

10) Mr. White isn't in. Would you wish to see [= speak with] Mr. White's secretary?

11) (addressing two people) Wait here, please. I'll see if he's in.

12) (on the phone) Is it possible for you to come over now? There's an Italian teacher here and she speaks English very well.

13) (on the phone) Hello. Who's this, please?

14) (on the phone) Dr. Russo? May I ask who's calling, please?

15) (on the phone) I'm sorry. You must have the wrong number.

16) (on the phone) Is this Mrs. Marchegiano? Is Cristina in?

17) (on the phone) This is the American Embassy guard speaking. May I help you?

18) (on the phone) I wish to speak with the guard, please. Isn't he { around? / there? }

19) (on the phone) Is my presence required this afternoon? }
Do you want me to come in this afternoon?
I'd like to stay home. I'm not feeling very well.

20) (on the phone) Am I supposed to come in this afternoon?
Won't Marta be in?

CLASSROOM ACTIVITY

1) Correct test answers.

2) Practice reading the utterances of Test A, paying special attention to the consonant + tongue-flap combination.

3) Review the THOUGHT TRANSLATION sentences of Test E selected at random.

4) Instructor reads the first dialog of Test D at normal speed and then asks questions (found in the Instructor's Manual) based on it. The second dialog of Test D is worked on in the same manner.

5) With the help of the instructor, students act out the two dialogs of Test D from memory, improvising when they don't remember the exact words.

6) With the help of the instructor, students narrate from memory the facts revealed in each of the two dialogs of Test D. Examples of such narrations are found in the Instructor's Manual.

7) Instructor reads the narrative of Test D at normal speed and then asks questions (found in the Instructor's Manual) based on it.

8) With the help of the instructor, students retell the abovementioned narrative from memory (in their own words, if possible).

9) Same as activity no. 8, but this time students imagine that they are Virginia Brosio.

10) 'Guessing Game' - Chi ɛ̀?: Someone gives several clues in Italian about a person known to the other class members. The class tries to guess who the person is. The following are some of the kinds of clues that could lead to one's identification.

    (1) Ɛ̀ di Milano.
    (2) Lavora a Palɛrmo.
    (3) Ɛ̀ un uɔmo.
    (4) Gli piace mangiare.
    (5) Non ɛ̀ giọvane.
    (6) Va a Milano mercoledì.
    (7) Dovrɛ̌bbe ritornare a Palɛrmo sạbato.
    (8) Parla bɛne l'inglese.
    (9) Fuma molto.
    (10) Mangia spesso con il dottor Tambroni.

(11) Beve vino, non vuɔle mai birra.
(12) Va sɛmpre in chiɛsa la domẹnica.
(13) Non fa mai niɛnte a casa.
(14) Giɔca a tɛnnis ogni giorno.
(15) Potrĕbbe lavorare nel Nord, ma non vuɔle.
(16) Pɛnsa di andare nel Venezuɛla in aprile.

UNIT XXV

1. Here is the word for 'pope.' Listen carefully.
   (papa) (papa)

*2. Does the stress on this word fall on the first /PA/ or the second /PA/ of the word? Listen again.

3. So far you have heard the word pronounced with both vowels having the same (or almost the same) length. Listen again and repeat.
   (papa)X (papa)X

4. However, you learned in Unit XXIII that Italian stressed vowels (especially within a word) tend to be longer than unstressed vowels. Thus, a more common pronunciation you may hear will have the first /A/ longer than the second. Listen and repeat.
   (papa)X (papa)X

5. Notice that as we go from the first vowel to the following consonant there is no break or pause. We may even say that there is SMOOTH TRANSITION as we go from the vowel to the consonant.
   (papa)X (papa)X

6. In Italian SMOOTH TRANSITION between a vowel and a following consonant is an important feature to remember because without it one can change the sound of what the Italian listener hears and even change the meaning of what he hears.

7. The opposite of SMOOTH TRANSITION involves a slight break or pause before the consonant. In this case the consonant is pronounced somewhat more strongly than it otherwise would. Listen to the following and repeat. You will hear four utterances of a word that has nothing to do with 'pope'. Notice that the first two times the word is pronounced with a short stressed vowel and the last two times with a long stressed vowel.
   (   )X short stressed vowel
   (   )X short stressed vowel
   (   )X long stressed vowel
   (   )X long stressed vowel

8. What you have just been pronouncing is the word for 'pap,' a special kind of baby food.

*9. In frame no. 7 was the length of the stressed vowel an important feature of this word?

*10. In frame no. 7 was the absence of SMOOTH TRANSITION an important feature of this word?

11. For the sake of convenience we will call a consonant that follows a vowel in SMOOTH TRANSITION a SLACK consonant; a strongly pronounced consonant following a slight break or pause we will call a TENSE consonant.

*12. Is the second /P/ in the Italian word for 'pope' SLACK or TENSE?

*13. Is the second /P/ in the Italian word for 'pap' SLACK or TENSE?

* * * * *

*14. Although we have learned that length of a stressed vowel preceding a consonant is not the distinguishing feature of a word (see frames no. 3 and no. 7), we did learn something about the stressed vowel of the Italian word for 'pope' in frame no. 4. Was it that the stressed vowel is usually longer or shorter than the unstressed vowel?

15. The same is not true in the Italian word for 'pap', that is, the stressed vowel is not usually pronounced longer than the unstressed vowel. Listen carefully and repeat.
( )X ( )X

16. These comments about the length of stressed vowels in Italian lead us to the following generalization:

> In Italian, stressed vowels preceding SLACK consonants are usually longer than stressed vowels preceding TENSE consonants.

17. Now listen and repeat the Italian words for 'pope' and 'pap', keeping in mind the principle of vowel length.
( )X ( )X
'pope' 'pap'

* * * * *

*18. Write the Italian word for 'pope.'

____

19. So far we have not told you how the Italian word for 'pap' is spelled. Here it is.
pappa

20. Italian writing usually represents a TENSE consonant following a vowel within a word by two like consonant letters.

21. One important exception to this rule is the combination /KW/ which, if TENSE within a word is represented as -qqu- only in the word *soqquadro* 'confusion, disorder' and related words. Otherwise, it is represented as -*cqu*- as in *acqua*.

* * * * *

22. So far you have learned that a strongly pronounced consonant following a slight break or pause is called a TENSE consonant. However, this is not the only kind of consonant that an Italian recognizes as being TENSE.

23. If instead of the break or pause coming *before* the consonant, it comes *during the production* of the consonant, an Italian hears no difference in meaning and again recognizes a TENSE consonant.

24. In the case of *pappa*, then, this quick break or pause may come after the two lips have come together for the TENSE /P/. Listen to the two pronunciations of *pappa* both with a TENSE /P/. In the first case the break or pause comes *before* the /P/ and in the second case it comes *during the production* of the /P/.
(pappa) (pappa)

25. Perhaps the second kind of TENSE consonant is more common than the first. In any case, regardless of which of these ways you choose to pronounce a TENSE consonant, you will never change the meaning of the word. On the other hand, the difference between TENSE and SLACK consonants should always be kept clearly in mind.

* * * * *

26. Here are some words illustrating the contrast between SLACK consonants and TENSE consonants. This list reviews all of the important Italian consonants that present this kind of distinction.

	SLACK		TENSE	
/P/	(copia)X	'copy'	(coppia)X	'couple'
/B/	(libra)X	'Libra'	(libbra)X	'pound'
/T/	(fato)X	'fate'	(fatto)X	'fact'
/D/	(cade)X	'(s)he falls'	(cadde)X	'(s)he fell'
/K/	(baco)X	'worm'	(Bacco)X	'Bacchus'
/G/	(fuga)X	'flight [= escape]'	(fugga)X	'flee!'
/F/	(bufalo)X	'buffalo'	(Buffalo)X	'Buffalo' [city]

/V/	(piove)X	'it rains'	(piovve)X	'it rained'
/S/	(casa)X	'house'	(cassa)X	'case, box'
/Č/	(Lucio)X	'Lucius'	(luccio)X	'pike'
/Ǧ/	(agio)X	'ease'	(aggio)X	'premium'
/M/	(camino)X	'chimney'	(cammino)X	'way'
/N/	(pena)X	'penalty'	(penna)X	'pen'
/L/	(pala)X	'shovel'	(palla)X	'ball'
/R/	(caro)X	'dear, expensive'	(carro)X	'wagon, cart'

*27. Now let's try a test. You will hear five of the Italian words of frame no. 26. Write 'S' or 'T' according to whether you hear a SLACK or a TENSE consonant.

(1) ________
(2) ________
(3) ________
(4) ________
(5) ________

28. In the preceding frame you should have written........

*29. If you missed any of the five, return to frame no. 27 and listen again. Here are five more. Continue as in frame no. 27.

(1) ________
(2) ________
(3) ________
(4) ________
(5) ________

30. In the preceding frame you should have written........

*31. If you missed any of these five, return to frame no. 29 and listen again. Here are five more. Continue as before.

(1) ________
(2) ________
(3) ________
(4) ________
(5) ________

32. In the preceding frame you should have written .... If you missed any of the five, return to frame no. 31 and listen again.

* * * * *

33. In Italian the SLACK-TENSE distinction is important only immediately after a vowel and especially next to a stressed syllable.

34. In general, this distinction is important only between vowels.

35. In other positions within a word most consonants occur only SLACK. However, in the case of the first seven consonants listed in frame no. 26 the SLACK-TENSE distinction is also important before /L/ or /R/.

36. Here are some examples of these seven consonants both SLACK and TENSE before /L/ or /R/.

/P/	(rεplica)X	'reply; replica'	(ạpplica)X	'(s)he applies [something]'
/B/	(libro)X	'book'	(febbraio)X	'February'
/T/	(atrĩo)X	'entrance hall'	(quattro)X	'four'
/D/	(quadro)X	'painting'	(raddrizza)X	'(s)he straightens'
/K/	(acrεdine)X	'bitterness'	(accrẹdita)X	'(s)he (ac)credits'
/G/	(agrario)X	'agrarian'	(aggravio)X	'load, burden'
/F/	(africano)X	'Africano'	(affresco)X	'fresco'

* * * * *

37. So far we have been examining the SLACK-TENSE contrast within isolated words. However, it is important to know that this contrast may also exist within breath groups as one goes from one word to the next.

38. We have already been trying to prepare you for this by telling you that after certain words a following consonant was to be pronounced very strongly. (See RECAPITULATION of Units I-X, page 2)

39. Although it would be impractical here to try to teach all those words after which a following consonant is to be strongly pronounced, we can give a few guidelines that may be of help.

40. Remember, however, that these are simply guidelines to follow and that not all Italians conform to these guidelines 100 percent.

41. Rule no. 1: Of all the consonants listed in frame no. 26 all may occur TENSE in word-initial position except /S/ followed by a consonant!
Thus: (a Sara) pronounced as if written: (assara)X
but (a Stella)X

42. Rule no. 2: Except for /S/ followed by a consonant, a word-initial consonant is TENSE after a stressed vowel.
Thus: (Sarà lì.) pronounced as if written: (Sarallì.)X
(Ci sarɔ̀ domani.) pronounced as if written:
(Cisarɔddòmani.)X

43. Rule no. 3: Except for /S/ followed by a consonant, a word-initial consonant is TENSE after most one-vowel words that end in a vowel.

Thus:	pronounced as if written
(Ɛ̀ Luca.)	(Elluca.)X
(C'ɛ̀ Bianca)	(Cɛbbianca.)X
(Chi c'ɛ̀?)	(Chiccɛ̀?)X
(Ɛ̀ qui Pia?)	(Ɛcquippịa?)X
(Ɛ̀ lì Tina?)	(Ɛllittina?)X
(Sì, c'ɛ̀.)	(Siccɛ̀.)X
(Nɔ, non c'ɛ̀.)	(Nɔnnoncɛ̀.)X
(Che cɔs'ɛ̀?)	(Checcɔsɛ̀?)X
(Non fa niɛnte.)	(Nɔnfanniɛnte.)X
(Sta bɛne.)	(Stabbɛne.)X
(Stɔ male.)	(Stommale.)X
(E lei?)	(Ellɛi?)X
(Ma sì.)	(Massì.)X
(Non sɔ dov'ɛ̀.)	(Nonsɔddovɛ̀.)X
(Vado a Roma.)	(Vadoarroma.)X
(Va lì.)	(Vallì.)X
(Che puɔ̀ fare?)	(Cheppuɔffare?)X

44. One-vowel words that constitute exceptions to rule no. 3 are:

a) the word di
Thus: (di Roma)X - SLACK /R/

b) noun markers
Thus: (la vigna)X - SLACK /V/

c) pre-verbal object replacers such as ci, mi, etc.
Thus: (ci vado)X - SLACK /V/
(mi piace)X - SLACK /P/

45. Rule no. 4: Except for /S/ followed by a consonant, a word-initial consonant is TENSE after qualche and a few other words of more than one vowel.
Thus: (qualche giorno) 'a few days [= one or more days]'
pronounced as if written: (qualcheggiorno)X

46. Rule no. 5: The word for 'god,' †dio usually begins with a TENSE consonant after any vowel.
Thus: (Ama Dio.) '(S)he loves God.'
pronounced as if written: (Amaddịo.)X

47. Listen carefully and repeat the following contrasts.

with SLACK /K/	with TENSE /K/
(la casa)X	(a casa)X
'the house'	'at home'

with SLACK /P/	with TENSE /P/
(mi piace)X	(ma piace)X
'I like it'	'but it is liked'

with SLACK /V/	with TENSE /V/
(ci va)X	(c'ɛ Vanda)X
'(s)he goes there'	'Vanda is in'

48. Remember that the guidelines given here refer to TENSE consonants in breath groups (see Unit IV). Consequently, after any significant pause, word-initial TENSE consonants do not normally occur.

49. Neither do they occur after any prolonged vowel or sharp pitch change.

50. When you are in doubt regarding word-initial TENSE consonants it is recommended you use SLACK consonants rather than TENSE consonants!

*51. To summarize, would you say that the following statement is accurate?

> 'Except for the genderable †dio which usually begins with a TENSE consonant after any vowel, and except for the SLACK /S/ followed by a consonant, all the consonants listed in frame no. 26 normally occur TENSE in word-initial position immediately after:
> (a) a stressed vowel,
> (b) most one-vowel words that end in a vowel,
> (c) qualche and a few other words of more than one vowel.'

* * * * *

52. Most Italian genderables show differences in form according to whether a SINGULAR idea or a PLURAL idea is meant.

53. A difference in form between SINGULAR and PLURAL is referred to as a difference in NUMBER.

54. Most Italian genderables end in unstressed -o, unstressed -a or unstressed -e in the SINGULAR.
Thus: (italiano)X (scạpolo)X 'bachelor, unmarried (male)'
(poɛta)X (turista)X
(studɛnte)X (insegnante)X

55. In order to form the PLURAL of one of these forms apply the following general rule:

> A FEMININE SINGULAR form ending in unstressed -a changes to unstressed -e in the PLURAL; all others change to unstressed -i in the PLURAL.

*56. Thus, next to the singular items listed below write the plural form after the word due 'two.'

(1) un italiano due ____________________
(2) un'italiana due ____________________
(3) un poɛta due ____________________
(4) una poetessa due ____________________
(5) uno studɛnte due ____________________
(6) una studentessa due ____________________
(7) uno scapolo due ____________________
(8) un turista due ____________________
(9) una turista due ____________________
(10) un insegnante due ____________________
(11) un'insegnante due ____________________
(12) una dɛa 'a goddess' due ____________________

57. You should have written words ending in -e for no. __________
For all of the others you should have written words ending in -i.

58. Looking now at the words of frame no. 56, repeat them after the voice on the tape.

*59. Don't let the following words fool you. Apply the same rule as before and write the plural form after the word due.

(1) una mano 'a hand' due ____________
(2) un programma 'a program' due ____________
(3) una guardia due ____________
(4) una persona due ____________
(5) un francese 'a Frenchman' due ____________
(6) una francese 'a Frenchwoman' due ____________
(7) un inglese 'an Englishman' due ____________
(8) un'inglese 'an Englishwoman' due ____________

60. You should have written words ending in -e for no. ________ For the others you should have written words ending in -i.

61. Looking now at the words of frame no. 59, repeat them after the voice on the tape.

62. Genderables with singular endings other than unstressed -o, -a, or -e normally show no change in the plural.

63. Thus, repeat the following:

(un sofà)X	(due sofà)X
(un caffɛ̀)X	(due caffɛ̀)X
(una città)X	(due città)X
(un'università)X 'a university'	(due università)X
(una virtù)X 'a virtue'	(due virtù)X
(un bar)X 'a bar'	(due bar)X
(un film)X	(due film)X
(uno sport)X 'a sport'	(due sport)X
(una crisi)X 'a crisis'	(due crisi)X
(una gru)X 'a crane'	(due gru)X

64. Frames no. 55 and no. 62 give you the general plural formation of Italian genderables. Any genderable whose plural is not in accordance with these rules is exceptional and must be learned as an exception.

65: Here are a few such exceptions you should learn.

(un cịnema)X 'a movie-theater'	(due cịnema)X
(un portacẹnere)X 'an ashtray'	(due portacẹnere)X
(un vaglia)X 'a money order'	(due vaglia)X
(una radio)X 'a radio'	(due radio)X

(un'ala)X	'a wing'	(due ali)X
(un'arma)X	'a weapon'	(due armi)X
(un bue)X	'an ox'	(due buɔi)X
(un dio)X	'a god'	(due dɛi)X
(un uɔmo)X	'a man'	(due uɔmini)X
(un uɔvo)X	'an egg'	(due uɔva)X

* * * * *

66. When genderables that have both a 'masculine plural' and a 'feminine plural' form are used to refer to people or animals, the 'feminine plural' form is only used to refer to two or more females.
Thus: americane 'Americans' (all female)

67. On the other hand, the so-called 'masculine plural' form referring to people or animals refers either to two or more males or to two or more people or animals at least one of which is male.
Thus: americani 'Americans' (not all female)

68. In this connection, i signori White is the normal way of referring to 'Mr. and Mrs. White.'

69. Notice from the preceding example that last names do not change for the plural in Italian.

* * * * *

70. Here are some words and phrases that could be useful in receiving messages on the phone. Memorize them.

Genderable (Masculine/Feminine)

'busy'	(ŧoccupato)X	(ŧoccupato)X

Verbs

'to call back, to call again'	(ŧrichiamare)X	(ŧrichiamare)X
'to call you back, to call you again'	(ŧrichiamarLa)X	(ŧrichiamarLa)X
'to return [= to go back, to come back]'	(ŧritornare)X (ŧtornare)X	(ŧritornare)X (ŧtornare)X
'to telephone'	(ŧtelefonare)X	(ŧtelefonare)X
'to call back, to call again'	(ŧritelefonare)X	(ŧritelefonare)X

71. Here are some verb forms and verb phrases that could be useful in receiving messages on the phone. Memorize them.

'tell him that...'	(gli dica che...)X	(gli dica che...)X
'tell her that...'	(le dica che...)X	(le dica che...)X
'tell him to phone me'	(gli dica di telefonarmi)X	(gli dica di telefonarmi)X
'tell her to phone me'	(le dica di telefonarmi)X	(le dica di telefonarmi)X
'it doesn't matter, that's all right'	(non impɔrta)X	(non impɔrta)X
'I'll call back'	(richiamerɔ̀)X	(richiamerɔ̀)X
'would you like to leave a message?' (literally: 'Do I have to relay something?')	(dĕvo riferire qualcɔsa?)X	(dĕvo riferire qualcɔsa?)X
'I'll relay the message'	(riferirɔ̀)X	(riferirɔ̀)X
'if you wish'	(se vuɔle)X	(se vuɔle)X
'O.K., all right, it's all right'	(va bɛne)X	(va bɛne)X

72. Here are some other utterances that could be useful in receiving messages on the phone. Memorize them.

'X days from now'	(fra X giorni)X	(fra X giorni)X
'shortly [= a little while from now]'	(fra pɔco)X	(fra pɔco)X
'out of town'	(fuɔri città)X	(fuɔri città)X
'in the afternoon'	(nel pomeriggio)X	(nel pomeriggio)X
'for a few days'	(per qualche giorno)X	(per qualche giorno)X
'later'	(più tardi)X	(più tardi)X
'only'	(soltanto)X	(soltanto)X

Repeat this frame and the two previous ones several times until you feel you have mastered both the pronunciation and the meaning of the utterances given.

73. You will now hear a series of seven short dialogs that could be used to continue the telephone conversations of Unit XXIV. Repeat each line, imitating as closely as possible. You should review this section several times until you feel you have memorized each dialog. NOTE: 'A' stands for 'American' and 'I' stands for 'Italian.'

I. A: Mi dispiace. Il signor White ɛ̀ occupato ora.
Puɔ̀ ritelefonare più tardi?
I: Va bɛne, g-----.
A: Prɛgo. Buɔn giorno.

II. A: Mi dispiace. La signora ɛ̀ occupata ora. Puɔ̀
richiamare più tardi?
I: Ɔh, non pɔsso. Le dica che ha telefonato il
dottor Paglia.
A: Va bɛne, dottor Paglia. Riferirɔ̀.

III. A: Mi dispiace. La signorina non ɛ̀ in ufficio e
non sɔ quando ritorna.
I: Va bɛne, g-----. Richiamerɔ̀ domani.
A: Prɛgo. Buɔna sera.
I: Buɔna sera.

IV. A: Mi dispiace. Il signor White ora non ɛ̀ in ufficio.
Dovrĕbbe tornare fra pɔco.
I: Per piacere, gli dica di telefonarmi quando ritorna.
A: Va bɛne. Riferirɔ̀.

V. A: Mi dispiace. Il signor White non ɛ̀ in ufficio.
Ritorna nel pomeriggio. Se vuɔle, il signor White
puɔ̀ richiamarLa quando ritorna.
I: Ɔh, bɛne.

VI. A: Mi dispiace. La signora ɛ̀ fuɔri città. Ritorna
fra tre giorni. Dĕvo riferire qualcɔsa?
I: Nɔ, g-----.
A: Prɛgo.

VII. A: Mi dispiace. Il signor White ɛ̀ fuɔri città per
qualche giorno. Torna in ufficio lunedì. Dĕvo
riferire qualcɔsa?
I: Non impɔrta, g-----. Gli dica soltanto che ha
telefonato il signor Vegli.
A: Va bɛne, signor Vegli. Riferirɔ̀.

TEST A (answers not recorded)

You will hear words that have been introduced in this unit. Write each word with the appropriate spelling as you hear it, paying special attention to SLACK and TENSE distinctions. Each word will be said twice.

1) ________________
2) ________________
3) ________________
4) ________________
5) ________________
6) ________________
7) ________________
8) ________________
9) ________________
10) ________________
11) ________________
12) ________________
13) ________________
14) ________________
15) ________________
16) ________________
17) ________________
18) ________________
19) ________________
20) ________________
21) ________________
22) ________________
23) ________________
24) ________________
25) ________________
26) ________________
27) ________________
28) ________________
29) ________________
30) ________________
31) ________________
32) ________________
33) ________________
34) ________________
35) ________________
36) ________________
37) ________________
38) ________________
39) ________________
40) ________________
41) ________________
42) ________________
43) ________________
44) ________________
45) ________________
46) ________________

TEST B (not recorded)

According to what you have been told in this unit concerning TENSE consonants at the beginning of words, you should be able to pick out which words in the seven dialogs of frame no. 73 might be expected to begin with a TENSE consonant. Return to these dialogs and underline those letters that represent such TENSE consonants. The first dialog is done for you here as an example.

I. A: Mi dispiace. Il signor White ɛ̀ occupato ora. Puɔ̀ ritelefonare più tardi?
I: Va bɛne, g-----.
A: Prɛgo. Buɔn giorno.

TEST C (answers not recorded)

Dictation: You will hear ten short Italian phrases that you should recognize. Wite them correctly on the lines below.

1) ______________________________
2) ______________________________
3) ______________________________
4) ______________________________
5) ______________________________
6) ______________________________
7) ______________________________
8) ______________________________
9) ______________________________
10) ______________________________

TEST D (answers not recorded)

You will hear a genderable that you have had. Write the word as you hear it and put before it un, uno, un', una or due, whichever is appropriate.

1) ____________________

2) ____________________

3) ____________________

4) ____________________

5) ____________________

6) ____________________

7) ____________________

8) ____________________

9) ____________________

10) ____________________

11) ____________________

12) ____________________

13) ____________________

14) ____________________

15) ____________________

16) ____________________

17) ____________________

18) ____________________

19) ____________________

20) ____________________

21) ____________________

22) ____________________

23) ____________________

24) ____________________

25) ____________________

The following five allow for two possibilities. Give both possibilities.

26)____________________ __________________________

27)____________________ __________________________

28)____________________ __________________________

29)____________________ __________________________

30)____________________ __________________________

TEST E (answers not recorded)

You will hear a genderable preceded by the word for 'one' or the word for 'two.' Change the SINGULAR items you hear to the PLURAL by using due; change the PLURAL items you hear to the SINGULAR by using un, uno, un' or una.

1)________________
2)________________
3)________________
4)________________
5)________________
6)________________
7)________________
8)________________
9)________________
10)________________
11)________________
12)________________
13)________________
14)________________
15)________________
16)________________
17)________________
18)________________
19)________________
20)________________
21)________________
22)________________
23)________________
24)________________
25)________________
26)________________
27)________________
28)________________
29)________________
30)________________
31)________________
32)________________
33)________________
34)________________
35)________________
36)________________

TEST F (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) I never go out when it rains.

2) I'll be in Rome in a few days. Will you be there?

3) When Stella comes in, tell her that she has to work this afternoon.

4) I don't want three coffees; I'd like two coffees and one tea, please.

5) I don't see two men over there. I only see a man and a woman.

6) Lucio has to see four films every month, not every two months.

7) It's expensive, but he likes it and Vanda gives it to him.*

*This expression was introduced in Unit XV!

8) He shows up with a radio, two paintings, three books, four balls and a shovel.

9) Mara wants three eggs and two cups of coffee every morning.

10) Is there a university in Perugia? Yes, there is one and I like it a lot.

11) Would you like two kilograms of cheese? - No, I want two pounds of cheese.

12) You don't have to come back tomorrow. Just call tomorrow morning. (addressing one person)

13) She never falls in the office. She always falls when she's home.

14) (on the phone) I'm sorry. Miss White is busy now. Do you mind calling back later?

15) (on the phone) All right, Dr. Russo. I'll tell them.

16) (on the phone) Tell him to phone me tomorrow morning when he gets in.

17) (on the phone) I can call back if you'd like, but I'd rather wait.

18) (on the phone) That doesn't matter. I'll call back in two days.

19) (on the phone) I'd like to call you again in three days. Is that all right?

20) (on the phone) Tell her that John Bradley called and that I'll be in Rome only for a few days.

TEST G (not recorded)

Write two short narratives, one using only the items listed in G_1 and another using only the items listed in G_2.

G_1

Amɛrica
di
Spada
insegnante
insegna
scuɔla

Washington
ɛ̀
a
e
in
ɛ̀

Antɔnio
ora
un
una
giọvane
e

scạpolo
Milano
è
in
italiano

G_2

martedì
e
Rodɔlfo
città
due
aspettare

pɔsso
ɛ̀
in
e
dĕvo
non

ufficio
giovedì
ɛ̀
dovrɛi
ma
ritornare

non
ɛ̀
telefonare
dovrĕbbe
giorni
fuɔri

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the words of TEST A, paying special attention to SLACK-TENSE distinctions.

3) Students read the TEST C sentences, paying special attention to TENSE consonants.

4) Two students participate in the reading of each dialog of TEST B, paying special attention to TENSE consonants.

5) Study the following model.

S:	Vuɔle (soltanto) un sofà?	'Does (s)he (only) want one sofa?'
R:	Nɔ, vuɔle due sofà.	'No, (s)he wants two sofas.'

Instructor asks the following questions in random order. Student replies as in the model, always using due.

(1) Insegna in un'università?
(2) Vuɔle soltanto un sofà?
(3) Pɔrta soltanto uno studɛnte?
(4) Mangia soltanto una mela?
(5) Lavora con un francese soltanto?
(6) Insegna soltanto un giorno?
(7) Dovrɛ̆bbe lavorare soltanto un pomeriggio?
(8) Pɔrta soltanto un vino?
(9) Pɔrta soltanto un'italiana?
(10) Domanda soltanto un libro?
(11) Vuɔle soltanto un caffɛ̀?
(12) Accrẹdita soltanto una banca?
(13) Domanda un programma?
(14) Aspɛtta un signore?
(15) Arriva con un uɔmo?
(16) Ci va con una turista?
(17) C'ɛra un minuto fa?
(18) C'ɛra un mese fa?
(19) Fa uno sbaglio?
(20) Ritorna fra un mese?
(21) Aspɛtta un vaglia?
(22) Chiama una signora?
(23) Pɛnsa di andare soltanto in una città?
(24) Studia con un libro?
(25) Spiɛga un numero?
(26) Puɔ̀ imparare soltanto una cɔsa?

(27) sôgna un capitano?
(28) Giɔca con una palla?
(29) Puɔ̀ portare soltanto una persona?
(30) Pɔrta un'arma?
(31) Vorrĕbbe mangiare soltanto un uɔvo?
(32) Vuɔle soltanto una bistecca?
(33) Vuɔle un chilo di burro?
(34) Vuɔle una libbra di formaggio?

6) Same as Activity no. 5, but with the questions referring to the student. For example:

S:	Vuɔle (soltanto) un sofà Lεi?	'Do you (only) want one sofa?'
R:	Nɔ, vɔglio due sofà.	'No, I want two sofas.'

7) Study the following model.

S:	Vuɔle due sofà?	'Does (s)he want two sofas?'
R:	Nɔ, vuɔle (soltanto) un sofà.	'No, (s)he (only) wants one sofa.'

Instructor asks the questions of Activity no. 5 in random order but with the genderables changed to the PLURAL as in the model above. Student replies as in the model, with or without soltanto.

8) Same as Activity no. 7, but with the questions referring to the student. For example:

S:	Vuɔle due sofà Lεi?	'Do you want two sofas?'
R:	Nɔ, vɔglio (soltanto) un sofà.	'No, I (only) want one sofa.'

9) Using only the verbs that occur in the previous four activities, instructor asks questions similar to those found in said activities but using other genderables that have already occurred up through Unit XXV.

10) Review the THOUGHT TRANSLATION sentences selected at random from TEST F of this Unit and TEST E of Units 21, 22, 23 and 24.

11) The following are utterances that might occur in a telephone conversation. Instructor says each one selected at random and after each one a student gives an appropriate response.
(1) Pronto? Vorrεi parlare con il dottor Veglia.
(2) Potrĕbbe ritelefonare più tardi?
(3) Quando ritorna la signorina?
(4) G-----. Richiamerɔ̀ domani.
(5) Dévo riferire qualcɔsa?

(6) Mi dispiace. Il dottor Russo è fuori città. Può richiamare domani?
(7) Per piacere, gli dica di telefonarmi quando ritorna.
(8) Con chi desidera parlare?
(9) Se vuole, la signorina può richiamarLa quando ritorna.
(10) La signorina ritorna fra poco. Vuole aspettare?
(11) Resti in linea, per favore.

12) Using only the utterances useful for telephone conversations that have been introduced so far, instructor and student conduct short telephone conversations in which the latter is allowed a certain freedom and initiative in responding.

RECAPITULATION (Units XXI - XXV)

THE TONGUE FLAP IN DIFFERENT POSITIONS

between vowels:	ora	di Roma	(Unit XXI)
syllable-initial:	Roma		(Unit XXI)
before a consonant:	giorno		(Unit XXII)
after a consonant:	prɛgo		(Unit XXIV)

THE TRILL (Unit XXI)

Two or more successive tongue-flaps constitute a TRILL, as in:

arriva

ɛ̀ Rɔsa (pronounced as if written: ɛrrɔsa)

STRESS AND VOWEL LENGTH (Unit XXIII)

STRESS in Italian refers to greater loudness and usually (though not necessarily) greater length of vowels.

Stressed vowels are usually pronounced longer when they occur within words as opposed to at the end of words. For example, the first vowel in Sara is usually pronounced longer than the last vowel in sarà, and either of these is usually pronounced longer than the unstressed vowel in either word.

In addition, stressed vowels preceding SLACK consonants are usually longer than stressed vowels preceding TENSE consonants. Thus, the first vowel in papa is usually pronounced longer than the stressed vowel in pappa. (Unit XXV)

WORD STRESS AND THE ACCENT MARK (Unit XXIII)

For words that end in a stressed vowel, the stress is shown on the written word by an accent mark, usually written as in the followings words: sofà or sofa'.

General Stress Rule for Other Cases: When no accent mark appears on the end of a written word, the stressed vowel is represented by:

a) the last vowel letter in all words ending in a consonant.
E.g., Cabul

b) the third (when there is one) vowel letter from the end in words ending in -ia, -ie, -ii, -io, -ua, -ue, -ui, -uo.
E.g., Italia, Lucio

c) the next-to-the last vowel letter in all other cases.
E.g., italiano

Exceptions to the above are marked in these units by either:
a) a dot beneath the vowel letter representing a stressed vowel (e.g., *Ạgata*, *Natạlia*) or
b) the special type *ɛ* and *ɔ* (e.g., *ɛssere*, *ɔrdine*).

ACCENT MARK NOT INDICATING STRESS (Units XXIII)

THE ACCENT MARK is also used:
a) to indicate that two vowel letters at the end of a word do *not* represent a stressed vowel followed by a vowel or a semivowel (e.g., *più*, *già*) and
b) to show a difference between certain words written with *only one vowel letter* and other words spelled the same but having different meanings (e.g., *ɛ̀* as in *ɛ̀ qui*, but *e* as in *e Lɛi*).

SMOOTH TRANSITION (Unit XXV)

SMOOTH TRANSITION is what occurs in the pronunciation of an Italian vowel followed by a consonant with *no* break or pause between the two sounds, as in the word pa‿pa or the phrase di‿Pia.

SLACK CONSONANT (Unit XXV)

A consonant with *no* break or pause either *before it* or *during its production* is a SLACK CONSONANT, as, for example, the second consonant in either pa*p*a or di *P*ia.

TENSE CONSONANT (Unit XXV)

A consonant with a slight break or pause either right *before it* or *during its production* is a TENSE CONSONANT, as, for example, the second consonant in either pa*pp*a or a *P*ia (read as if written: *appịa*). Italian writing usually represents a TENSE CONSONANT following a vowel within a word by *two like consonant letters*.

IMPORTANCE OF SLACK-TENSE DISTINCTION (Unit XXV)

The Italian SLACK-TENSE distinction is important only *immediately after a vowel* and especially next to a stressed syllable. Although, generally speaking, this distinction is important only *between vowels*, it is also important before /L/ or /R/. Compare: *rɛplica* and *applica*, *atrio* and *quattro*.

WORD-INITIAL TENSE CONSONANTS IN BREATH GROUPS (Unit XXV)

a) Most Italian consonants may occur TENSE in word-initial position except /S/ followed by a consonant.
Thus: *a Pia* (pronounced as if written: *appịa*)
a Sara (pronounced as if written: *assara*)
but: *a Stella*

b) Except for /S/ followed by a consonant, a word-initial consonant is TENSE after a stressed vowel.

Thus: Ci sarɔ̀ domani. (pronounced as if written: cisarɔddomani)

c) Except for /S/ followed by a consonant, a word-initial consonant is TENSE after most one-vowel words that end in a vowel.

Thus: ɛ̀ lì. (pronounced as if written: ɛllì)
Sta bɛne. (pronounced as if written: stabbɛne)

Exceptions to this rule are:

(1) the word di
Thus: di Roma (SLACK /R/)

(2) noun markers
Thus: la vigna (SLACK /V/)

(3) pre-verbal object replacers such as ci, mi, etc.
Thus: ci vado (SLACK /V/)
mi piace (SLACK /P/)

d) Except for /S/ followed by a consonant, a word-initial consonant is TENSE after qualche and a few other words of more than one vowel.
Thus: qualche giorno (pronounced as if written: qualcheggiorno)

e) The word for 'god,' dio usually begins with a TENSE consonant after any vowel.
Thus: Ama Dio. (pronounced as if written: amaddio)

COUNT WORDS AND MASS WORDS (Unit XXII)

Words that can refer to countable items are COUNT WORDS; words that refer to a quantity or a mass of something are MASS WORDS. Uɔvo is a COUNT WORD; acqua is a MASS WORD.

NOUNS (Unit XXII)

NOUNS are words used to name things like: arrɔsto, capitano, insalata.

NOUN MARKERS (Unit XXII)

NOUN MARKERS are words or phrases that occur before (i.e., that mark) nouns. For example, the following underlined items are NOUN MARKERS.

un arrɔsto
uno sbaglio
una persona
un'insalata
un pɔ' di birra
il signore
la signora

UNIT (NOUN) MARKERS (Unit XXII)

Noun markers that mark singular units are called UNIT NOUN MARKERS or, simply, UNIT MARKERS. For example, the first four underlined items under NOUN MARKERS above are UNIT MARKERS. NOTE: the masculine form uno occurs before s + consonant letter, gn, and a few other places; the feminine form un' occurs before vowels.

GENDER: 'MASCULINE' and 'FEMININE' (Unit XXII)

The term GENDER is used to refer to the following MASCULINE-FEMININE distinction.

The terms MASCULINE and FEMININE are used to classify a large number of words into two categories:

a) those words are MASCULINE which may occur after un (or uno). They are called MASCULINE since most words that are used to refer clearly to male beings may be preceded by un (or uno).

b) those words are FEMININE which may occur after una (or un'). They are called FEMININE since most words that are used to refer clearly to female beings may be preceded by una (or un').

Thus:

MASCULINE	FEMININE
americano	signora
sofà	spεcie
capo	persona

GENDERABLES (Unit XXII)

Words (including nouns) that have something to do with gender are called GENDERABLES (literally, 'given to gender').

exclusively masculine	exclusively feminine	masculine/ feminine
ŧarrɔsto	ŧbistecca	ŧcolòmbo
ŧcapo	ŧpersona	ŧpoεta
		ŧcane
		ŧinsegnante
		ŧartista

GENDER OF GEOGRAPHICAL PLACE NAMES (Unit XXIII)

as a rule feminine	as a rule masculine
1) names of cities and towns	1) names of oceans, seas, rivers and lakes
2) names of islands	2) names of most states in the U.S.A.
3) the following eight states in the U.S.A. Alasca Arizona California Florida Georgia Lüisiana Pensilvania Virginia	

Most other geographical place names are feminine if they end in -a and masculine if they end in something else. Five masculine exceptions to this rule are: Canadà, Ghana, Guatemala, Nicaragua, Venezuela.

NUMBER: 'SINGULAR' AND PLURAL' (Unit XXV)

The term NUMBER is used to refer to the following SINGULAR-PLURAL distinction.

As applied to genderables, the terms SINGULAR and PLURAL are used to classify forms into two categories:

a) those forms are SINGULAR which may occur after a SINGULAR MARKER like uno.

b) those forms are PLURAL which may occur after a PLURAL MARKER like due.

FROM SINGULAR TO PLURAL (GENERAL RULES) (Unit XXV)

For similar genderables ending in unstressed -o, unstressed -a or unstressed -e

A FEMININE SINGULAR form ending in unstressed -a changes to unstressed -e in the PLURAL, all others change to unstressed -i in the PLURAL.

singular	*plural*
un libro	*due libri*
una mano	*due mani*
un poεta	*due poεti*
un(a) francese	*due francesi*
una studentessa	*due studentesse*

For other genderables

Other genderables normally show no change in the PLURAL.

singular	*plural*
un sofà	*due sofà*
un bar	*due bar*
una crisi	*due crisi*

MASCULINE PLURAL FOR A MIXED GROUP (Unit XXV)

The 'MASCULINE PLURAL' form of a genderable referring to people or animals refers either to two or more males or to two or more people or animals at least one of which is male.

Thus:	*americani*	(*not* all female)
but:	*americane*	(*all* female)

DAYS OF THE WEEK (Unit XXIII)

lunedì	'Monday'
martedì	'Tuesday'
mercoledì	'Wednesday'
giovedì	'Thursday'
venerdì	'Friday'
sabato	'Saturday
dȯmenica	'Sunday'

'ON SUNDAYS,' 'ON MONDAYS,' ETC. (Unit XXIII)

In order to express the idea of 'on Sundays,' 'on Mondays,' etc., Italian uses *la* before *domenica* and *il* before the other names of the days of the week.

L'ITALIANO VERSUS ITALIANO (Unit XXIV)

In most cases the Italian language is referred to as *l'italiano*. Normally, however, no *l'* is present after *in* or *d'* (standing for *di*) and in some cases it is often omitted after a few verbs like ƚ*parlare* and ƚ*studiare*.

Thus: *Mi piace l'italiano.*
In italiano.
Un insegnante d'italiano.
Parla italiano. (also: *Parla l'italiano.*)

The same holds true for *l'inglese* versus *inglese*.

INFINITIVE CONSTRUCTIONS (Units XXIII and XXIV)

Desịdero studiare.	'I wish to study.'
Voglio studiare.	'I want to study.'
Posso studiare.	'I can study.'
Dĕvo studiare.	'I have to study.'
Mi piace studiare.	'I like to study.'
Pɛnso di studiare.	'I plan on studying.'

MEANING OF PRESENT TENSE (Unit XXI)

The most important meaning of the PRESENT TENSE is 'something in progress or in existence at the time of utterance.' This 'something' may be:

a) a single, durative event
Chiama ora. '(S)he is calling now.'

b) the events leading to a punctual act
Arriva ora. '(S)he is arriving now.'

c) a series consisting of the repetition of an event
Chiama ogni sera. '(S)he calls every evening.'

d) a plan or schedule for something to happen in the future
Chiama domani. '(S)he is going to call tomorrow.' '(S)he is (planning on) calling tomorrow.' '(S)he is due to call tomorrow.'

'RE' TENSE (Unit XXIV)

The 'RE' TENSE is the tense that has /Rɛ/ or /RE/ in all its verb endings and one of whose meanings is to express a present idea with reserve or deference.

E.g., Desiderɛi lavorare.
Vorrĕbbe venire?
Potrĕbbe cominciare?
Dovrɛi domandare.

FORMAL REQUEST FORMS OF REGULAR -ARE VERBS (Unit XXIV)

FORMAL REQUEST FORMS of regular -are verbs always end in -i (for the singular) and -ino (for the highly formal plural).

Thus,

Lɛi	Loro
arrivi	arrịvino
aspɛtti	aspɛttino
scusi	scụsino

PLACE OF ORIGIN: DI + (NAME OF CITY OR TOWN) (Unit XXI)

Ɛ di Roma. '(S)he is from Rome.' ('(S)he was born and raised in Rome.')

MOVEMENT TO OR LOCATION IN OR AT (Units XXI and XXIII)

a) a(d) + (name of city or town)

a Riva	'to Riva'	-	'in Riva'
a Roma	'to Rome'	-	'in Rome'
ad Ancona	'to Ancona'	-	'in Ancona'

b) a(d) is also used for many islands, especially the smaller ones.

a Corfù
ad Êlba
a Cuba
ad Haiti

c) Before Corsica, Sardegna, Sicilia and most other geographical place names, these same concepts are normally expressed by in.

in Corsica
in Italia
in Virginia

NOTE: Although with names of countries and states that are grammatically masculine, it is, as a rule, preferable to use nel (before a consonant) or nell' (elsewhere) instead of in, the use of in even in these cases is becoming more and more frequent and acceptable. Thus, you may hear either in Vietnam or nel Vietnam, in Maryland or nel Maryland.

d) When referring to other places not so much as buildings or specific locales, but rather with emphasis on the activities normally associated with these places, there is no way to predict whether to use a or in.

Thus: a scuola
a casa
a cena

in città
in campagna
in montagna
in chiɛsa
in classe
in ufficio
in ospedale
in banca

THE PLACE REPLACER: CI (Unit XXIII)

To refer to a place previously mentioned, *especially with movement verbs*, *ci* is used either before a finite verb or attached to an infinitive minus its final -*e*.

Quando va a New York?	*Ci vado lunedì.* *Penso di andarci lunedì.*

ANSWERING THE PHONE (Units XXIV and XXV)

Utterances useful in answering the phone are found in the final frames of Units XXIV and XXV.

UNIT XXVI

1. In Unit XIII the Italian sound-type /Š/ was introduced.

2. This sound-type is practically identical to one heard in the following English words:

(sure)X
(machine)X
(anxious)X
(mission)X
(special)X
(conscience)X
(nation)X
(she)X
(fascistic)X

3. As you can see from these six examples, the spelling representation of this type of sound in English is varied.

4. As a general rule, in Italian the spelling representation of /Š/ is:

sc before the letter e or i (conventional Italian spelling)

and

sci elsewhere.

5. Thus:

(scemo)X	'stupid; fool'
(scɛna)X	'scene'
(sci)X	'ski'
(scià)X	'Shah'
(sciopero)X	'strike'
(sciupare)X	'to waste, spoil'
(ambasciata)X	'embassy'

6. One way to remember the spelling sc is to keep the English word 'fascistic' in mind.

7. Exceptions to the rule stated in frame no. 4 do exist, but they are rare.

8. Notice, however, that in examples like the above, you should never pronounce a /Y/ after sound-type /Š/, regardless of the spelling. Repeat the following:

(coscɛnte)X	/KOŠƐ́NTE/	'conscious, aware'
(scientịfico)X	/ŠENTÍFIKO/	'scientific'

9. Note that an unstressed /I/ before a vowel occurs after /Š/ in a few words, such as:

(scĭɛnte)X	'knowing'
(scĭare)X	'to ski'
(scĭovịa)X	'ski-lift'

10. In Unit XXV you were introduced to the SLACK-TENSE consonant distinction that is very important in Italian. The sound-type /Š/ presents no such contrast since it is always tense between vowels in words like:

(pasce)X	'it grazes'
(lascia)X	'it leaves [something]'
(finisce)X	'it ends'
(capisce)X	'it understands'

11. If a slack sound similar to /Š/ is heard it will more than likely be what was pointed out in frame no. 11 of Unit XX, that is, a sound-type made by some speakers, especially Tuscans instead of sound-type /Č/ between vowel sounds. Thus, the word pace 'peace' may be pronounced (   ) by some speakers but either pronunciation will be different from that of pasce 'it grazes.'

*12. Now you will hear all the Italian words with /Š/ that you have heard in this unit. Without looking back, try to write them correctly on the lines below.

(1)________________
(2)________________
(3)________________
(4)________________
(5)________________
(6)________________
(7)________________
(8)________________
(9)________________
(10)________________
(11)________________
(12)________________
(13)________________
(14)________________
(15)________________
(16)________________

13. Check your spelling. You should have written:

(1) capisce
(2) cosciɛnte
(3) finisce
(4) lascia
(5) pasce
(6) scemo
(7) scɛna
(8) sci
(9) scià
(10) scǐare
(11) scǐɛnte
(12) sciɛntịfico
(13) sciɔpero
(14) scǐovịa
(15) sciupȧre
(16) ambasciata

14. If you missed the letter i after sc in numbers (2) and (12) don't feel too bad since these two words are exceptions to the rule of frame no. 4. You should, however, have put the special marks involved in numbers no. 9, 10, 11, 12 and 14.

* * * * *

*15. In Unit XX you were introduced to the dictionary form of a verb and were told its traditional name. What was it?

16. Three kinds of Italian infinitives were presented in Unit XX --- those ending in -are, those ending in -ere and those ending in -ire.

17. These three groupings are important because they help us to talk about large classes of verbs that have features like one of the following three verbs:
(ŧascoltare)X (ŧvedere)X (ŧcapire)X

18. In the discussion that follows, whatever is said about any one verb usually applies to its COMPOUND, that is, the same verb preceded by a prefix (like ri-). Thus, what will be said about ŧvedere also applies to ŧrivedere 'see again.'

19. No discussion of VERB CLASSES is complete, however, without some mention of SYNCOPATED INFINITIVES.

20. A SYNCOPATED INFINITIVE is one that has become shortened from an earlier, archaic form which can be useful in remembering some of the other forms of a given verb.

21. The only SYNCOPATED INFINITIVES in Italian are the following together with their COMPOUNDS:
(bere)X 'to drink,' from an earlier, archaic (bẹvere)X
(dire)X 'to say, tell,' from an earlier, archaic (dịcere)X
(fare)X 'to do, make,' from an earlier, archaic (facere)X
(porre)X 'to place,' from an earlier, archaic (ponere)X
(trarre)X 'to draw [=bring forth],' from an earlier, archaic (trạere)X
and verbs ending in:
(-durre)X, like (produrre)X 'to produce,' from an earlier, archaic (prodụcere)X

22. Of the SYNCOPATED INFINITIVES, the first three are commonly used verbs, whereas the others are important for their use in COMPOUNDS like the following:

(ꞙapporre)X
'to affix'

(ꞙcomporre)X
'to compose'

(ꞙcontrapporre)X
'to set against, oppose'

(ꞙdeporre)X
'to depose'

(ꞙdisporre)X
'to dispose'

(ꞙesporre)X
'to expose'

(ꞙimporre)X
'to impose'

(ꞙinterporre)X
'to interpose'

(ꞙopporre)X
'to oppose'

(ꞙposporre)X
'to postpone'

(ꞙpredisporre)X
'to predispose'

(ꞙpreporre)X
'to place before'

(ꞙproporre)X
'to propose'

(ꞙsuppore)X
'to suppose'

(ꞙattrarre)X
'to attract'

(ꞙcontrarre)X
'to contract'

(ꞙdetrarre)X
'to detract, deduct'

(ꞙdistrarre)X
'to distract'

(ꞙprotrarre)X
'to protract'

(ꞙritrarre)X
'to retract'

(ꞙsottrarre)X
'to subtract'

(ꞙaddurre)X
'to adduce, allege'

(ꞙcondurre)X
'to conduct, conduce'

(ꞙdedurre)X
'to deduct, deduce'

(ꞙindurre)X
'to induce'

(ꞙintrodurre)X
'to introduce [= lead or bring in]'

(ꞙprodurre)X
'to produce'

(ꞙridurre)X
'to reduce'

(ꞙsedurre)X
'to seduce'

(ꞙtradurre)X
'to translate'

* 23. In the case of SYNCOPATED INFINITIVES, the VERB CLASS is determined by the earlier, archaic form. Thus, if CLASS I stands for -are verbs, CLASS II stands for -ere verbs and CLASS III stands for -ire verbs, what class do the SYNCOPATED INFINITIVES belong to?

* * * * *

*24. In Unit XVII you learned something about IRREGULAR verb forms. Would you say that verb forms that follow a 'regular' pattern are REGULAR or IRREGULAR?

25. Most Italian verb forms are predictable because they follow a regular pattern.

26. Most Italian verb forms are REGULAR because they are patterned after the forms of model verbs like the three given in frame no. 17:
(ŧascoltare)X (ŧvedere)X (ŧcapire)X

27. We have already seen that REGULAR CLASS I verbs have forms like the following in the PRESENT TENSE.

INFINITIVE	(to indicate the person speaking)	(to indicate another)
(ascoltare)X	(ascolto)X	(ascolta)X
(chiamare)X 'to call'	(chiamo)X	(chiama)X
(sognare)X 'to dream'	(sôgno)X	(sôgna)X

*28. What seems to be the vowel that signals the person speaking in these examples?

*29. How do you say, 'I am fine' in Italian?

*30. Does the verb form just used end in /O/ or /ɔ/?

31. The ending of stɔ (/ɔ/) is normal since /O/ is not normally found at the end of a one-syllable word or a word ending in a stressed vowel.

*32. What seems to be the vowel that signals a person other than the person speaking?

*33. How, then, would you express the following ideas in Italian, referring to yourself?
'I'm arriving.' - ______________________
'I'm starting.' - ______________________
'I'm smoking.' - ______________________
'I'm learning.' - ______________________
'I'm working.' - ______________________

*34. Now by using only one word for each of the following, how would you ask, referring to the person you are addressing:

'Are you on the way?' - ____________
'Are you beginning?' - ____________
'Are you having a smoke?' - ____________
'Are you acquiring knowledge?' - ____________
'Are you on the job?' - ____________

*35. Translate the following ideas into Italian, referring to a third person every time.

'He is on the way.' - ____________
'Anna starts today.' - ____________
'He doesn't smoke.' - ____________
'Carlo never learns.' - ____________
'She is working.' - ____________

*36. Translate the following, referring to a thing.

'It is on the way.' - ____________
'It's starting.' - ____________

*37. Is there any difference in Italian between the verb form used to refer to a third person and the verb form used to refer to a thing?

*38. Is there any difference in Italian between the verb form used to refer to a person you are addressing and the verb form used to refer to a third person?

*39. Because of the preceding observations, we could label the form used to refer to a person addressed or a third person or thing the OTHER FORM. We prefer instead to label it the LEI FORM.

*40. What is the PRESENT TENSE LEI FORM of the verb †mangiare?

*41. Give the PRESENT TENSE LEI FORM of the following verbs:

†studiare	'to study'	- ____________
†spiegare	'to explain'	- ____________
†domandare	'to ask [for]'	- ____________
†portare	'to bring, take'	- ____________
†pensare	'to think'	- ____________
†giocare	'to play [a game]'	- ____________
†aspettare	'to wait'	- ____________
†parlare	'to speak, talk'	- ____________
†sbagliare	'to make a mistake'	- ____________

ŧamare	'to love'	-________
ŧrichiamare	'to call back'	-________
ŧritornare	'to return [somewhere]'	-________
ŧimportare	'to matter'	-________
ŧscusare	'to excuse'	-________
ŧscïare	'to ski'	-________
ŧsciupare	'to waste, spoil'	-________
ŧlasciare	'to leave [something]'	-________
ŧstare	'to stay, be'	-________
ŧdare	'to give'	-________

42. Most CLASS I verbs follow the -o/-a pattern with forms derivable from the INFINITIVE.

*43. Thus, if ŧprenotare (un pôsto, un tạvolo, un libro...) has the force of 'to reserve (a seat, a table, a book...),' translate the following ideas into Italian, using a stressed /ɔ/ in the verb form.

'I'm reserving a book.' -________

'Carlo is not reserving a book.' -________

'Are you reserving a seat?' -________

'I always reserve a table there.' -________

*44. Study the following model.

S:	Giɔca qui lunedì?	'Are you playing here Monday?'
R:	Sì, giɔco qui lunedì.	'Yes, I'm playing here Monday.'

You will hear affirmative questions refering to yourself. Answer each one in the affirmative as in the model. Your response will be confirmed each time. NOTE: If you are unsure of the meaning of any of these sentences or of those in subsequent drills, write the sentence(s) out and ask your instructor.

*45. Study the following model.

S:	Non ascolta niɛnte?	'Don't you listen to anything?'
R:	Nɔ, non ascolto niɛnte.	'No, I don't listen to anything.'

You will now hear negative questions refering to yourself. Answer in the negative as in the model. Your response will be confirmed each time.

* * * * *

*46. One CLASS I verb with forms that are not derivable from the INFINITIVE and which therefore is classified as an IRREGULAR verb is the verb †andare which you should remember. Give the two PRESENT TENSE forms of this verb that you have had.

(to refer to the speaker)	(LEI FORM)
________________	________________

47. One peculiarity of several CLASS I verbs that cannot be predicted is that some with INFINITIVES of more than three syllables have their stress in the PRESENT TENSE SINGULAR forms on the third vowel from the end rather than on the second vowel from the end. Such are the following. Repeat.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(abitare)X 'to live [= reside]'	(ạbito)X	(ạbita)X
(desiderare)X 'to wish, want'	(desịdero)X	(desịdera)X
(applicare)X 'to apply [something]'	(ạpplico)X	(ạpplica)X
(accreditare)X 'to credit, accredit'	(accrẹdito)X	(accrẹdita)X
(telefonare)X 'to phone'	(telɛfono)X	(telɛfona)X
(ritelefonare)X	(ritelɛfono)X	(ritelɛfona)X

48. Like the preceding are the following which you should learn.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(accelerare)X 'to accelerate'	(accɛlero)X	(accɛlera)X
(agevolare)X 'to facilitate'	(agẹvolvo)X	(agẹvola)X
(considerare)X 'to consider'	(consịdero)X	(consịdera)X
(manipolare)X 'to manipulate'	(manịpolo)X	(manịpola)X
(partecipare)X 'to participate'	(partẹcipo)X	(partẹcipa)X

49. It is interesting to note that most of the verb forms mentioned in frames no. 47 and no. 48 have English cognates whose primary stress falls on the syllable that corresponds to the stressed syllable in the related Italian word. Compare, for example:

(ạbita)X	and the English	(inhabit)X
(desịdera)X	and the English	(desire)X
(ạpplica)X	and the English	(applicator)X
(accrẹdita)X	and the English	(accredit)X
(accẹlera)X	and the English	(accelerate)X
(consịdera)X	and the English	(consider)X
(partẹcipa)X	and the English	(participate)X
(manịpola)X	and the English	(manipulate)X

*50. Study the following model.

S:	Ạpplica spesso questo?	'Do you apply this often?'
R:	No, non applico spesso questo.	'No, I don't apply this often.'

You will hear questions referring to yourself. Answer in the negative as in the model. Your response will be confirmed each time.

* * * * *

51. Regular CLASS II verbs have forms like the following in the PRESENT TENSE.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(vedere)X 'to see'	(vedo)X	(vede)X
(cadere)X 'to fall'	(cado)X	(cade)X
the SYNCOPATED (bere)X 'to drink'	(bevo)X	(beve)X

*52. What seems to be the vowel that signals the person speaking in these examples?

*53. Does the same vowel signal the person speaking both for CLASS I verbs and CLASS II verbs?

*54. What seems to be the vowel that signals a person or thing other than the person speaking?

*55. Does the PRESENT TENSE LEI FORM of CLASS II verbs end in the same vowel as the PRESENT TENSE LEI FORM of CLASS I verbs?

*56. Study the following model.

S:	Cade spesso?	'Do you fall often?'
R:	Sì, cado spesso.	'Yes, I fall often.'

You will hear questions referring to yourself. Answer in the affirmative as in the model. Your response will be confirmed each time.

* * * * *

57. Many CLASS II VERBS contain irregularities or peculiarities that should be noted.

58. One such peculiarity is that some INFINITIVES are stressed on the second vowel from the end (like vedere) and others are stressed on the third vowel from the end (like piɔvere 'to rain'). There is no easy way to predict the stress on a CLASS II INFINITIVE. However, most CLASS II INFINITIVES are stressed like piɔvere, that is, on the third vowel from the end.

59. Another peculiarity of CLASS II verbs pertains to those with INFINITIVES in -cere, -scere or -gere. For the majority of such verbs the written forms used in the PRESENT TENSE to indicate the person speaking look regular but reflect important sound changes, as illustrated here:

INFINITIVE	(to refer to the speaker)	(LEI FORM)
the SYNCOPATED (dire)X 'to say, tell'	(dico)X	(dice)X
SYNCOPATED verbs in (-durre)X	(-duco)X	(-duce)X
(pạscere)X 'to graze'	(pasco)X	(pasce)X
(lɛggere)X 'to read'	(lɛggo)X	(lɛgge)X

60. Here are two new CLASS II verbs. Repeat them and learn them.

(vịncere)X	'to win'	(vịncere)X
(conọscere)X	'to be acquainted with'	(conọscere)X

*61. By using only one word for each of the ideas underlined, translate them into Italian.

'Are you winning?' - ____________________

'Are you acquainted with Mario?' - ____________________

'Are you producing?' - ____________________

'Are you translating?' - ____________________

*62. Using complete sentences, answer the preceding questions in the affirmative in Italian.

Sì, ____________________

Sì, ____________________

Sì, ____________________

Sì, ____________________

63. Unlike CLASS I, CLASS II contains many highly irregular verbs. Learn the following PRESENT TENSE forms, most of which should already be familiar to you.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(avere)X 'to have'	(hɔ)X	(ha)X
(piacere)X 'to be liked'	(piaccio)X	(piace)X
(sapere)X 'to know [something]'	(sɔ)X	(sa)X
(dovere)X 'to have to, must'	(dĕvo)X or (dĕbbo)X	(dĕve)X
(potere)X 'to be able to, can'	(pɔsso)X	(puɔ̀)X
(volere)X 'to want'	(vɔglio)X	(vuɔle)X
(ɛssere)X 'to be'	(sôno)X	(ɛ̀)X
the SYNCOPATED (fare)X 'to do, make'	(faccio)X	(fa)X
the SYNCOPATED (porre)X 'to place'	(pongo)X	(pone)X
the SYNCOPATED (trarre)X 'to draw [= bring forth]'	(traggo)X	(trae)X

*64. Translate the following into Italian.

'I don't have anything.' -____________________

'Is she liked?' -____________________

'I don't know if I'm liked.' -____________________

'He doesn't know what I have.' -____________________

'Do you have to work tomorrow?' -____________________

'I don't want to work but I have to.' -____________________

'I would like to come on Saturday but I can't.' -____________________

'He wants to be liked but he never does anything.' -____________________

'I never do the shopping. I don't like to.' -____________________

'I attract but I don't distract.' -____________________

'I'm here. What do I have to do?' -____________________

*65. Here is a well-known Italian proverb. Try to translate it into English.

L'uomo propone e Dio dispone.

66. Repeat this proverb and try to learn it.

(   )X   (   )X

*67. Study the following model.

S: Piace molto? 'Are you well-liked?'
R: Sì, piaccio molto. 'Yes, I'm well-liked.'

You will hear questions referring to yourself. Answer in the affirmative as in the model. Your response will be confirmed each time.

*68. Study the following model.

S: Non propone questo? 'Don't you propose this?'
R: No, non propongo questo. 'No, I don't propose this.'

You will hear questions referring to yourself. Answer in the negative as in the model. Your response will be confirmed each time.

* * * * *

69. Regular CLASS III verbs have forms like the following in the PRESENT TENSE.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(capire)X 'to understand'	(capisco)X	(capisce)X
(finire)X 'to end, finish'	(finisco)X	(finisce)X
(riferire)X 'to refer, relay, report'	(riferisco)X	(riferisce)X

*70. Notice that instead of just a vowel signaling the person speaking in these examples, a two-syllable ending is used. What is it?

*71. And what two-syllable ending here signals a person or thing other than the person speaking?

*72. ƚpreferire 'to prefer' is a regular CLASS III verb. It often occurs followed by an INFINITIVE. How would you express the following ideas in Italian using this verb?

'Do you prefer to stay here?' - ____________________

'Wouldn't you rather wait over there?' - ____________________

'I'd rather stay home tomorrow.' - ____________________

*73. Study the following model.

S: Riferisce a Wạshington Lεi?	'Do you report [= submit reports] to Washington?'
R: Sì, riferisco a Wạshington.	'Yes, I report to Washington.'

You will hear questions referring to yourself. Answer in the affirmative as in the model. Your response will be confirmed each time.

* * * * *

74. Most CLASS III verbs have forms like ƚcapire. However, a small group of CLASS III verbs (about twenty) have forms like the following in the PRESENT TENSE.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(sentire)X 'to hear'	(sɛnto)X	(sɛnte)X
(dormire)X 'to sleep'	(dɔrmo)X	(dɔrme)X
(aprire)X 'to open'	(apro)X	(apre)X
(partire)X 'to leave' [as when going on a trip]	(parto)X	(parte)X

*75. Notice that these verbs do not have forms that end in /ÍSKO/ - /ÍSE/. Which of the following forms are REGULAR, that is, which are like the majority of verbs in CLASS III?

(sɛnto)	(capisco)	(riferisce)	(dɔrme)
a	b	c	d

76. Several CLASS III verbs contain some irregular verb forms, that is, forms that cannot be predicted. Learn the following PRESENT TENSE forms.

INFINITIVE	(to refer to the speaker)	(LEI FORM)
(fuggire)X 'to run away, flee'	(fuggo)X	(fugge)X
(venire)X 'to come'	(vɛngo)X	(viɛne)X
(salire)X 'to go up'	(salgo)X	(sale)X
(uscire)X 'to go out'	(ɛsco)X	(ɛsce)X

*77. Translate the following into Italian.

'It's going to open this afternoon.' - ____________________

'It leaves tomorrow morning.' - ____________________

'I'm not running away.' - ____________________

'When is Miss White coming?' - ____________________

'I'm not coming tomorrow.' - ____________________

'I'm leaving [= going out] now.' - ____________________

'I'm leaving [= going on a trip] now.' - ____________________

'I'm going upstairs now.' - ____________________

He's not going out; he's going up.' - ____________________

Would you rather go out tomorrow night?' - ____________________

*78. Study the following model.

S: Parte fra poco? 'Are you leaving soon?'

R: Sì, parto fra poco. 'Yes, I'm leaving soon.'

You will hear questions referring to yourself. Answer in the affirmative as in the model. Your response will be confirmed each time.

* * * * *

*79. Repeat the following verb forms. What is the meaning of the ending -o or isco?

(ascolto)X (vedo)X (capisco)X

*80. Thus, comparing the following English translations with the above, ------ 'I listen,' 'I see,' and 'I understand,' what does the English word 'I' correspond to in the Italian words?

*81. Translate the following into Italian:

'I study.' - ____________________
'I drink.' - ____________________
'I'm finishing.' - ____________________

82. As we see from the preceding examples, the idea of the person speaking, expressed in English by the word 'I' is not expressed in Italian by any word separate from the verb form.

83. However, Italian does have a special word used to indicate the person speaking whenever no verb form is present. The word is io, uncapitalized within a sentence. Repeat the following examples.

(Io.)X	'I.'
(Io no.)X (Non io.)X	'Not I.'
(Anche io.)X (Anch'io.)X	'I, too.'
(Neanche io.)X (Neanch'io.)X	'Me, neither.'
(Soltanto io.)X	'Only I.'
(E io?)X (Ed io?)X	'And I?'

84. Of the preceding examples of words used before *io*, *anche* and *neanche* usually appear as *anch'* and *neanch'* respectively before any vowel, and *e* frequently appears as *ed* before a vowel (especially if the vowel is /E/ or /Ɛ/.

85. The word *io* may be used together with verb forms like *studio*, *bevo*, *finisco*, but when so used it usually adds emphasis to the idea of 'I' and contrasts or comparisons like the following are often involved.

Mario non studia, ma io studio.
'Mario doesn't study, but *I* study.'

Maria lavora, ma io studio.
'*Maria works*, but *I study*.'

Carlo studia e anch'io studio.
'Carlo studies and *I* study, too.'

* * * * *

86. Similarly, the idea of the person addressed, expressed in English by the word 'you' is not normally expressed in Italian by any word separate from the verb form in examples like:

'you study' - (studia)X
'you drink' - (beve)X
'you finish' - (finisce)X

*87. However, Italian does have a special word used to indicate the person being addressed whenever no verb form is present. The word is *Lεi*, preferably capitalized. Translate the following into Italian.

'Not you.' - ______________________________
'You, too.' - ______________________________
'Only you.' - ______________________________
'And you?' - ______________________________

88. The word *Lεi* may be used together with verb forms like *studia*, *beve*, *finisce*, and it usually is in opening questions like:

(Studia Lεi?)X 'Do you study?'

89. In addition, *Lεi* may be used with a verb form to add emphasis to the idea of 'you,' to clarify who is meant, or simply because a contrast or comparison like the following is involved.

Io lavoro ma Lɛi studia.
'I work but you study.'

Io studio. Studia anche Lɛi?
'I study. Do you study, too?

* * * * *

90. The idea of a third person expressed in English by the word 'she' or 'he' is not normally expressed in Italian by any word separate from the verb form in examples like:
'(s)he studies' -(studia)X
'(s)he drinks' -(beve)X
'(s)he finishes' -(finisce)X

* 91. However, Italian does have special words used to indicate a third person whenever no verb form is present. The usual words are lɛi (uncapitalized) for 'she' and lui (uncapitalized) for 'he.' Translate the following into Italian.
'Not she.' - ____________________
'He, too.' - ____________________
'Only her.' - ____________________
'And him?' - ____________________
'He and she.' - ____________________

92. Either of these two words may be used together with verb forms like studia, beve, finisce, but when so used they usually (a) add emphasis to the idea of 'she' or 'he,' (b) clarify who is meant, or (c) involve contrasts or comparisons like the following:
Lui lavora ma lɛi studia.
'He works but she studies.'

Lui studia. Studia anche lɛi?
'He studies. Does she study, too?'

* * * * *

93. As we saw in frame no. 36, the idea of 'it' is not normally expressed in Italian by any word separate from the verb form in examples like:
'It is on the way.' - (Arriva.)X
'It is starting.' - (Comincia.)X

*94. Thus, translate the following into Italian.
'It is falling.' - ______________________
'It is grazing.' - ______________________
'It is liked.' - ______________________
'It is ending.' - __________ __________
'It is leaving (on a trip).' - ______________________
'It is going up.' - ______________________

* * * * *

*95. What name have we decided to give to verb forms like the preceding that may refer to a person or thing other than the person speaking?

96. The verb form used to indicate the person speaking we will henceforth call the IO FORM.

* * * * *

*97. Study the following model.

S:	Soltanto Lεi?	'Only you?'
R:	Sì, soltanto io.	'Yes, only me.'

You will hear verb-less questions as in the model. Reply accordingly, always agreeing with the question. Your response will be confirmed each time. NOTE: The questions are shown here in the text purposely so that you can distinguish between Lεi 'you' and lεi 'she.'

(1) Lui e lεi?
(2) Anche lεi?
(3) Io e lui?
(4) Soltanto io?
(5) Anche io?
(6) Anche Lεi?
(7) Soltanto Lεi?
(8) Non io?
(9) Non lεi?
(10) Neanch'io?
(11) Neanche Lεi?
(12) Neanche lεi?
(13) Neanche lui?

* 98. Study the following model.

S: Chi? Io? 'Who? Me?'

R: Sì, Lɛi. 'Yes, you.'

(instructions as for the preceding drill)

(1) Chi? Lui?
(2) Chi? Io?
(3) Chi? Lɛi? (referring to you)
(4) Chi? Lui e io?
(5) Chi? Io e Lɛi?
(6) Chi? Io e lɛi?

* 99. Study the following model.

S: Io giɔco ɔggi. E Lɛi? 'I'm playing today. How about you?'

(domani)
R: Io giɔco domani. 'I'm playing tomorrow.'

You will hear statements followed by short tag questions as in the model. Give a complete answer each time by using the cue given. Your response will be confirmed each time. NOTE: In this drill, questions with /LƐY/ are always to be interpreted as referring to you; questions referring to a third person female are always to be answered with lɛi 'she,' and questions referring to a third person male are always to be answered with lui.

(1) anch'io
(2) in Germania
(3) la signora
(4) a Nạpoli
(5) fra pɔco
(6) la guardia
(7) più tardi
(8) non
(9) domẹnica
(10) un pɔ' di birra
(11) non....mai
(12) soltanto quattro giorni
(13) anche questo
(14) due cɔpie
(15) sɛmpre
(16) non
(17) fuɔri
(18) un pɔ' d'arrɔsto
(19) anche in novɛmbre
(20) ad Alfrɛdo
(21) spesso
(22) anche
(23) sɛmpre qualcɔsa
(24) neanche lɛi
(25) anch'io
(26) non....mai
(27) neanch'io
(28) neanch'io
(29) sɛmpre
(30) non....mai
(31) anch'io
(32) anche lɛi
(33) non...mai
(34) non....mai
(35) due artisti
(36) anche lui
(37) non...mai

(38) giorno
(39) non...caffɛ̀
(40) in inglese
(41) neanche
(42) anch'io
(43) fra quattro giorni
(44) oggi e anche domani
(45) due penne
(46) non
(47) anch'io
(48) anche
(49) non...niɛnte
(50) neanche
(51) il sạbato
(52) Ụdine
(53) due giorni
(54) neanch'io
(55) domani
(56) a Roma
(57) non...molto bɛne
(58) birra
(59) neanch'io
(60) fra due minuti
(61) nel pomeriggio
(62) in Australia
(63) non...giovedì
(64) soltanto la domẹnica
(65) non...mai

*100. Study the following model.

S:	Děve studiare Lɛi?	'Do you have to study?'
R:	Nɔ, studio soltanto perchè mi piace studiare.	'No, I only study because I like to study.'

This drill introduces a new word, perchè. Answer as in the model, using mi piace, le piace, gli piace or Le piace as appropirate. Your response will be confirmed each time.

*101. Study the following model.

S:	Perchè lavora Lɛi?	'Why do you work?'
R:	Perchè mi piace lavorare.	'Because I like to work.'

This drill shows how perchè has the force of both 'why' and 'because.' Answer accordingly. Your response will be confirmed each time.

TEST A (answers not recorded)

You will hear words that have all occurred so far and which contain the consonant of sci (/Š/) or the consonant of ci (/Č/). Write each word in the appropriate column according to whether the word contains /Š/ or /Č/.

	/Š/	/Č/
1)		
2)		
3)		
4)		
5)		
6)		
7)		
8)		
9)		
10)		
11)		
12)		
13)		
14)		
15)		
16)		
17)		
18)		
19)		
20)		
21)		
22)		
23)		
24)		
25)		
26)		
27)		
28)		
29)		
30)		
31)		
32)		
33)		
34)		
35)		
36)		

TEST B (answers not recorded)

You will hear some COMPOUND SYNCOPATED INFINITIVES. Give their English cognates.

1) ____________________
2) ____________________
3) ____________________
4) ____________________
5) ____________________
6) ____________________
7) ____________________
8) ____________________
9) ____________________
10) ____________________
11) ____________________
12) ____________________
13) ____________________
14) ____________________
15) ____________________
16) ____________________
17) ____________________
18) ____________________
19) ____________________
20) ____________________
21) ____________________
22) ____________________
23) ____________________
24) ____________________

TEST C (answers not recorded)

You will hear sentences from Drill no. 98. As you hear them, write the INFINITIVE of the finite verb form contained in each sentence.

1) ______________________
2) ______________________
3) ______________________
4) ______________________
5) ______________________
6) ______________________
7) ______________________
8) ______________________
9) ______________________
10) ______________________
11) ______________________
12) ______________________
13) ______________________
14) ______________________
15) ______________________
16) ______________________
17) ______________________
18) ______________________
19) ______________________
20) ______________________
21) ______________________
22) ______________________
23) ______________________
24) ______________________
25) ______________________
26) ______________________
27) ______________________
28) ______________________

TEST D (answers not recorded)

You will hear a verb form that may be (a) the INFINITIVE or (b) the LEI FORM. For each verb form you hear write the appropriate PRESENT TENSE IO FORM.

1) ____________________
2) ____________________
3) ____________________
4) ____________________
5) ____________________
6) ____________________
7) ____________________
8) ____________________
9) ____________________
10) ____________________
11) ____________________
12) ____________________
13) ____________________
14) ____________________
15) ____________________
16) ____________________
17) ____________________
18) ____________________
19) ____________________
20) ____________________
21) ____________________
22) ____________________
23) ____________________
24) ____________________
25) ____________________
26) ____________________
27) ____________________
28) ____________________
29) ____________________
30) ____________________
31) ____________________
32) ____________________
33) ____________________
34) ____________________
35) ____________________
36) ____________________
37) ____________________
38) ____________________
39) ____________________
40) ____________________
41) ____________________
42) ____________________
43) ____________________
44) ____________________
45) ____________________

TEST E (answers not recorded)

You will hear a narrative in Italian followed by twenty English statements. Put a check in the appropriate column according to whether each statement is definitely true or false.

	true	false
1)		
2)		
3)		
4)		
5)		
6)		
7)		
8)		
9)		
10)		
11)		
12)		
13)		
14)		
15)		
16)		
17)		
18)		
19)		
20)		

TEST F (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) Are you leaving anything behind in the office?
2) He understands a lot but he never says anything.
3) What would you like to drink, a little wine? - Why not?
4) I'm sorry, but it's very distracting.
5) I'd like to reserve a table, please.
6) Is there a seat over there?
7) When do you see Renata?
8) When you play, do you win all the time?
9) He has a house in the country, but he never goes there.
10) He reports to Rome, but I report to Milan.
11) I have to study so I'm staying in tonight.
12) I should go up now, but I'd rather wait.
13) He sleeps while she works.
14) He's not reading anything and I'm not reading either.
15) Do you get a lot of rain there?
16) I was born and raised in New York, but I live in Washington.
17) You have a house in the city, don't you?
18) He hears without listening; I listen but I don't hear a thing.
19) She's the only one who knows where he is. I don't.
20) Man proposes and God disposes.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the words of TEST A, paying special attention to /Š/ and /Č/.

3) Looking at the TEST B answers, students give the corresponding INFINITIVES.

4) Looking at the TEST C answers, students give the corresponding PRESENT TENSE IO FORM.

5) Looking at the TEST D answers, students make up sentences using the forms shown.

6) Instructor reads the narrative of TEST E at normal speed and then asks questions (found in the Instructor's Manual) based on it.

7) With the help of the instructor, students retell the abovementioned narrative from memory (in their own words, if possible).

8) Same as Activity no. 7, but this time students imagine that they are Carlo Scirri. HINT: In doing this, *gli dice* automatically becomes *mi dice*. A sample narration of this kind is found in the Instructor's manual.

9) Using the English guidelines below, students enact the telephone conversations referred to in the afore-mentioned story. (Sample conversations are found in the Instructor's Manual.)

A. 1. Carmela answers the phone and asks who it is.
   2. Carlo identifies himself, greets Carmela and asks what her plans for the day are.
   3. Carmela says she has none, that she is very ill and can not go out.
   4. Carlo expresses his regret and asks if she has to stay home tomorrow, too.
   5. Carmela regrettably answers in the affirmative and asks how he is.
   6. Carlo answers 'not bad' and thanks her.
   7. Carmela asks Carlo to excuse her because Dr. Russo has just come in and she has to go; she says goodbye.
   8. Carlo says goodbye.

B. 1. The guard answers the phone by identifying the American Embassy and asks if he can be of any help.
   2. Carlo says that he would like to talk to Miss De Filippo.

3. The guard politely asks who is calling her.
4. Carlo identifies himself.
5. The guard requests that he wait a moment, and says that he will see if she is in.
6. Later, the guard regrettably informs him that she is not in and asks if he can call back day after tomorrow.
7. Carlo politely asks to know with whom he is speaking.
8. The guard identifies himself.
9. Carlo asks him if he knows whether Miss DeFilippo is at home.
10. The guard answers in the negative, that she is out of town and should be back in two days.
11. Carlo thanks him and wishes him a good day.
12. The guard replies accordingly.

10) Review the THOUGHT TRANSLATION sentences of TEST F selected at random.

11) Using sentences from the drills found in this unit (see FRAME ITEMS not in STUDENT TEXT of the Instructor's Manual), instructor asks questions using the PRESENT TENSE IO FORM or the PRESENT TENSE LEI FORM and indicating one of the following: (a) the student, (b) himself or herself, (c) another person (male), (d) another person (female). Student responds as in the model below. Instructor then replies in the affirmative as in the model and the student improvises a final response.

Model.

S: Studia a Roma? (pointing to student)

R: Chi? Io?

S: Sì, Lei.

R: Sì, studio a Roma. (or) No, studio (someplace else)

12) Instructor tries to conduct a conversation with each student by using only what has been introduced so far. Sample questions that might be involved in such conversations are found in the Instructor's Manual. NOTE: If the student knows how to answer using something that has not yet been introduced in these units, he may do so provided what he says does not confuse other students in the class.

UNIT XXVII

1. Pronounce the following two English words.
   (bets)X (Betsy)X

2. The sound-combination represented by ts is heard in many English words. Sometimes it occurs at the end of a word (as in 'bets') and sometimes it occurs within a word (as in 'Betsy').

3. It is not normal to find this sound-combination at the beginning of a word in English.

4. Italian has something that sounds very similar to the English sound-combination. Try pronouncing the two English words of frame no. 1 by making the sound-combination TENSE, that is, repeat carefully:
   ( )X ( )X

5. What you just heard was the way an Italian might pronounce the two English words of frame no. 1. Listen again and repeat.
   ( )X ( )X

6. This sound-combination in Italian should be treated as a unit, always strongly pronounced (TENSE). We will represent it here as /T͡S/.

7. In Italian /T͡S/may occur at the beginning of a word and this is sometimes difficult for English speakers to pronounce Say ( )X and then while only thinking the first syllable, try saying:
   (/T͡SI/)X (/T͡SI/)X

8. In word-initial position, then, think of an unpronounced vowel before pronouncing syllables like:
   (/T͡SI/)X (/T͡SA/)X (/T͡SU/)X
   (/T͡SE/)X (/T͡Sɛ/)X (/T͡SO/)X (/T͡Sɔ/)X

* * * * *

9. Now pronounce the following two English words.
   (suds)X (sudsy)X

10. The sound-combination represented by *ds* is heard in many English words. Sometimes it occurs *at the end of a word* (as in 'suds') and sometimes it occurs *within a word* (as in 'sudsy').

11. It is *not* normal to find this sound-combination at the *beginning of a word* in English.

12. Italian has something that sounds very similar to the English sound-combination. Try pronouncing the two English words of frame no. 9 by making the sound-combination in question TENSE, that is, repeat carefully:
    ( )X ( )X

13. What you just heard was the way an Italian might pronounce the two English words of frame no. 9. Listen again and repeat.
    ( )X ( )X

14. This sound-combination in Italian should be treated as a unit, always strongly pronounced (TENSE). We will represent it here as /D͡S/.

15. In Italian /D͡S/ may occur at the beginning of a word and this is sometimes difficult for English speakers to pronounce. Say ( )X and then while only *thinking* the first syllable, try saying:
    (/D͡SI/)X (/D͡SI/)X

16. In word-initial position, then, *think* of an unpronounced vowel before pronouncing syllables like:
    (/D͡SI/)X (/D͡SA/)X (/D͡SU/)X
    (/D͡SE/)X (/D͡SƐ/)X (/D͡SO/)X (/D͡SƆ/)X

* * * * *

17. In Italian, as contrasted with English, no word is normally spelled with *ts* or *ds*.

18. In Italian there is no difference in the spelling representations of the following two sound-types -- /T͡S/ and /D͡S/. Some words are spelled with a single *z* while other words use two *z*'s.

19. The general rule for whether a word is written with one *z* or two *z*'s is the following:
    Two *z*'s are normally used *only* between vowel letters, but *not* before the semivowel /Y/. In the latter as in other cases, only one *z* is normal.

20. Thus, repeat the following words, carefully pronouncing one sound-type (that is, /T͡S/) for the left-hand column and the other sound-type -- /D͡S/ for the right-hand column. Notice that these units use ƶ or ƶƶ for the words in the second column, although conventional Italian spelling has no such cut (') above any z.

/T͡S/		/D͡S)	
(razza)X	'race [= breed, lineage]'	(raƶƶa)X	'skate' [type of fish]
(Lazio)X	'Latium' [Italian region]	(aƶiεnda)X	'business firm'
(zio)X	'uncle'	(ƶεro)X	'zero'
(stanza)X	'room'	(pranƶo)X	'dinner [= most important meal of the day]'
(Firεnze)X	'Florence'		
(indirizzo)X	'address'		

*21. You have already had /T͡S/ in the following two Italian words. Write them correctly.

( )X ( )X
'(s)he straightens' 'thanks'

*22. Does the spelling of the two words in the preceding frame follow the general rule mentioned in frame no. 19?

*23. Here are two new words. Notice their spelling. Which one is an exception to the general rule of frame no. 19?

(nazista)X (razzista)X
'nazi' 'racist'

*24. Here are two more new words. Notice their spelling. Which one is an exception to the general rule of frame no. 19?

(aƶalεa)X (aƶƶardo)X
'azalea' 'hazard, risk'

*25. Are both of the following sound-types -- /T͡S/ and /D͡S/ represented in conventional Italian spelling by the same letter or letters?

*26. Would it be easy, therefore, for you to know whether an unfamiliar Italian word spelled with z is to be pronounced /T͡S/ or /D͡S/?

27. The situation in Italian is complicated by the fact that there are many words spelled with z that are pronounced one way (that is, with /T͡S/) by some Italians and another way (that is, with /D͡S/) by other Italians.

28. Because it is very difficult to give any simple rule concerning /T͡S/ and /D͡S/ in Italian, what will be depicted in these units will be the most usual dictionary pronunciation, that is, the one based on Tuscan. /T͡S/ will be represented as z or zz and /D͡S/ will be represented as ƶ or ƶƶ.

29. It must be emphasized, however, that acceptable differences from the pronunciation depicted here are to be expected from native speakers of Italian.

30. One such noteworthy exception is found in the many Italian speakers who pronounce /D͡S/ (never /T͡S/) at the beginning of words spelled with initial z. Here are some words spelled with initial z. Repeat each word, first according to the Tuscan pronunciation depicted, then with initial /D͡S/. Before pronouncing these words, review frames no. 8 and no. 16.

	/T͡S/ (Tuscan pronunciation)	/D͡S/
zappa 'hoe'	( )X	( )X
zia 'aunt'	( )X	( )X
zitto 'quiet, silent'	( )X	( )X
zoppo 'lame'	( )X	( )X
zucchero 'sugar'	( )X	( )X
zuppa 'soup'	( )X	( )X

- -

	/D͡S/ (Tuscan pronunciation)	/D͡S/
ƶebra 'zebra'	( )X	( )X

żɛlo 'zeal'	( )X	( )X
żɛro	( )X	( )X
żinco 'zinc'	( )X	( )X
żona 'zone'	( )X	( )X
żoo 'zoo'	( )X	( )X

31. Notice that the last six words given above are all cognates of English words spelled with initial z. This fact may help to remind you of which words should (according to dictionaries) be pronounced with initial /D͡S/.

* * * * *

*32. Do all consonant sound-types in Italian show the SLACK-TENSE distinction mentioned in Unit 25?

33. You have now had five Italian sound-types that you should always treat as TENSE. They are: /Ň/, /Ľ/, /Š/, /T͡S/ and /D͡S/. Repeat the following words, pronouncing these five sound-types very strongly!

(bagno)X	/BÁŇO/	'bathroom'
(aglio)X	/ÁĽO/	'garlic'
(fascio)X	/FÁŠO/	'bundle'
(Venɛzia)X	/VENɛ́T͡SYA/	'Venice'
(allziendale)X	/AD͡SYENDÁLE/	'of the business'

* * * * *

34. In Unit XIII you were told of a regional pronunciation (mainly Central and Southern Italian) that has /T͡S/ instead of /S/ after some consonants. Thus, the following three words might be heard with /T͡S/ in them. Repeat them here as we advised in Unit XIII, that is, with /S/.

(sɛnso)X	/Sɛ́NSO/	'sense'
(salsa)X	/SÁLSA/	'sauce'
(discorso)X	/DISKÓRSO/	'speech'

* * * * *

*35. Now here is a review of all the Italian words that have appeared so far in this unit. As you hear each word, repeat it and write it below. Be careful. Not all these words have z or ƶ in them.

(1)
(2)
(3)
(4)
(5)
(6)
(7)
(8)
(9)
(10)
(11)
(12)
(13)
(14)
(15)
(16)
(17)
(18)

(19)
(20)
(21)
(22)
(23)
(24)
(25)
(26)
(27)
(28)
(29)
(30)
(31)
(32)
(33)
(34)
(35)

* * * * *

36. /T͡S/ appears in the frequently used word-ending (or suffix) -zione. This suffix corresponds to the English '-tion' or '-ction' and sometimes even '-ption.'

37. Repeat the following words with this suffix. These words are related to the SYNCOPATED INFINITIVES listed in Unit XXVI, frame no. 22.

(posizione)X
(composizione)X
(deposizione)X
(disposizione)X
(esposizione)X
(imposizione)X
(opposizione)X
(posposizione)X
(predisposizione)X
(preposizione)X
(proposizione)X
(supposizione)X

(trazione)X
(attrazione)X
(contrazione)X
(detrazione)X
(distrazione)X
(protrazione)X
(ritrazione)X
(sottrazione)X

(adduzione)X
(conduzione)X
(deduzione)X
(induzione)X
(introduzione)X
(produzione)X
(riduzione)X
(seduzione)X
(traduzione)X

*38. Translate the words listed in frame no. 37, almost all of which have English cognates in '-tion' or '-ction.'

39. Here are some more words in -zione. These are related to the verbs -dire (those on the left)and -fare (those on the right).

(dizione)X
(benedizione)X
(contraddizione)X
(maledizione)X
(predizione)X

(fazione)X
(soddisfazione)X

*40. Translate the words listed in the preceding frame. Don't worry if you don't get the last one.

41. Here are some more words in -zione. These are related to verbs you have already had.

(1) (abitazione)X
(2) (accelerazione)X
(3) (agevolazione)X
(4) (applicazione)X
(5) (aspettazione)X
(6) (considerazione)X
(7) (esportazione)X
(8) (importazione)X
(9) (manipolazione)X
(10) (partecipazione)X
(11) (prenotazione)X
(12) (spiegazione)X
(13) (volizione)X

*42. Try to give the infinitives of the verbs referred to in the preceding frame.

(1) ____________
(2) ____________
(3) ____________
(4) ____________
(5) ____________
(6) ____________
(7) ____________
(8) ____________
(9) ____________
(10) ____________
(11) ____________
(12) ____________
(13) ____________

* 43. What are the English cognates of all the words listed in frame no. 41 except agevolazione and prenotazione?

* 44. Here is a long list of words in -zione. As you hear each one, repeat it and immediately try to give its English cognate before you hear it on the tape.

cognates in '-tion'	
(addizione)X	
(alimentazione)X	'feeding, state or manner of being nourished'
(ambizione)X	
(assimilazione)X	
(attenzione)X	
(autorizzazione)X	
(aviazione)X	'Air Force'
(circolazione)X	
(circonvallazione)X	'circumferential road'
(coalizione)X	
(collaborazione)X	
(concentrazione)X	
(condizione)X	
(congratulazione)X	
(consolazione)X	
(contestazione)X	'protest'
(continuazione)X	
(coronazione)X	
(costituzione)X	
(dilazione)X	'extension' [of time]
(direzione)X	'management'
(emozione)X	
(esagerazione)X	
(giustificazione)X	
(indicazione)X	
(inflazione)X	
(informazione)X	
(integrazione)X	
(intenzione)X	
(investigazione)X	
(irritazione)X	

(ispirazione)X
(legislazione)X
(limitazione)X
(litigazione)X
(manifestazione)X 'demonstration'
(motivazione)X
(narrazione)X
(nazione)X
(orazione)X
(orientazione)X
(porzione)X
(pozione)X
(preoccupazione)X
(promozione)X
(raccomandazione)X
(ratificazione)X
(razione)X
(ripetizione)X 'review'
(sensazione)X
(situazione)X
(soluzione)X
(stazione)X
(trasformazione)X
(vaccinazione)X
(violazione)X

cognates in '-ction'
(affezione)X
(azione)X
(costruzione)X
(frazione)X
(infezione)X
(sezione)X

cognates in '-ption'
(adozione)X
(corruzione)X
(eruzione)X
(interruzione)X
(trascrizione)X

cognate in '-sson'
(lezione)X

45. As a rule, words in -zione are FEMININE.

* 46. Translate the following into Italian.
'one lesson'
'two lessons'
'congratulations'

* * * * *

47. In Unit XXVI, frame no. 47 an irregularity of Class I verbs was mentioned. The irregularity involves certain verbs with infinitives of more than three syllables that have the stress in the PRESENT TENSE SINGULAR forms on the third vowel from the end rather than on the second vowel from the end. For example:

INFINITIVE	IO FORM	LEI FORM
(abitare)X	(ạbito)X	(ạbita)X
(applicare)X	(ạpplico)X	(ạpplica)X

48. An interesting piece of information that may be useful to students concerning such verbs is that from many of them, forms in -zione may be derived. Study and repeat the following.

INFINITIVE	IO FORM	LEI FORM	WORD IN -zione
(abitare)X	(ạbito)X	(ạbita)X	(abitazione)X
(accelerare)X	(accɛlero)X	(accɛlera)X	(accelerazione)X
(agevolare)X	(agẹvolo)	(agẹvola)X	(agevolazione)X
(applicare)X	(ạpplico)X	(ạpplica)X	(applicazione)X
(assimilare)X	(assịmilo)X	(assịmila)X	(assimilazione)X
(collaborare)X	(collạboro)X	(collạbora)X	(collaborazione)X
(congratulare)X	(congrạtulo)X	(congrạtula)X	(congratulazione)X
(considerare)X	(consịdero)X	(consịdera)X	(considerazione)X
(esagerare)X	(esạgero)X	(esạgera)X	(esagerazione)X
(giustificare)X	(giustịfico)X	(giustịfica)X	(giustificazione)X
(indicare)X	(ịndico)X	(ịndica)X	(indicazione)X
(integrare)X	(ịntegro)X	(ịntegra)X	(integrazione)X
(investigare)X	(invɛstigo)X	(invɛstiga)X	(investigazione)X
(irritare)X	(ịrrito)X	(ịrrita)X	(irritazione)X
(limitare)X	(lịmito)X	(lịmita)X	(limitazione)X
(litigare)X	(lịtigo)X	(lịtiga)X	(litigazione)X
(manipolare)X	(manịpolo)X	(manịpola)X	(manipolazione)X
(partecipare)X	(partẹcipo)X	(partẹcipa)X	(partecipazione)X
(preoccupare)X	(preɔccupo)X	(preɔccupa)X	(preoccupazione)X
(ratificare)X	(ratịfico)X	(ratịfica)X	(ratificazione)X

49. Notice how the Italian stress on the singular verb forms parallels the English stress on most of the corresponding cognates.

ITALIAN	ENGLISH
(ạbita)X	(inhabit)X
(accεlera)X	(accelerate)X
(ạpplica)X	(applicator)X
(assịmila)X	(assimilate)X
(collạbora)X	(collaborate)X
(congrạtula)X	(congratulate)X
(consịdera)X	(consider)X
(esạgera)X	(exaggerate)X
(ịndica)X	(indicate)X
(ịntegra)X	(integrate)X
(invεstiga)X	(investigate)X
(ịrrita)X	(irritate)X
(lịmita)X	(limit)X
(lịtiga)X	(litigate)X
(manịpola)X	(manipulate)X
(partε̣cipa)X	(participate)X
(preɔccupa)X	(preoccupy)X

*50. Now you will hear -zione words from frame no. 48 again. As you hear each one, repeat it and immediately see if you can give its English cognate before you hear it on the tape.

*51. You will now hear English words from frame no. 49. As you hear each one give the PRESENT TENSE LEI FORM of the corresponding Italian cognate without reading it from frame no. 49. Your response will be confirmed each time.

*52. Study the following model.

S: Vorrεi domandare una raccomandazione.
'I'd like to ask for a recommendation.'

R: Domandi una raccomandazione!
'Ask for a recommendation!'

You will hear a statement as in the model. Reply as in the model by using the appropriate REQUEST FORM. Your response will be confirmed each time.

*53. Study the following model.

S: Dĕvo tradurre? 'Do I have to translate?'

R: Sì, vorrεi una traduzione, per favore.
'Yes, I'd like a translation, please.'

Answer the questions you will hear as in the model, by using the appropriate -zione word. Your response will be confirmed each time.

*54. Study the following model.

S: Vorrei una traduzione, per favore.
'I'd like a translation, please.'

R: Bene; dĕvo tradurre ora?
'Fine! Do I have to translate now?'

This is the opposite of the previous drill. Use the appropriate infinitive in your response which will be confirmed each time.

*55. Study the following model.

S: Quando propongo che cosa faccio?
'When I propose something, what am I doing?'

R: Fa una proposizione.
'You're making a proposition.'

Answer the questions you will hear as in the model, by using the appropriate -zione word. Your response will be confirmed each time.

*56. Study the following model.

S: Quando autorizza che cosa dà?
'When you authorize, what are you giving?'

R: Do un'autorizzazione. 'I'm giving an authorization.'

Answer the questions you will hear as in the model, by using the appropriate -zione word. Your response will be confirmed each time.

* * * * *

*57. Translate the following into Italian.

(1) 'a consulate' - ______________________
(2) 'one loaf of bread' - ______________________
(3) 'an Italian' (male) - ______________________
(4) 'one man' - ______________________

* 58. Now translate the following into Italian.

(1) 'a gnome' - ________________
(2) 'one mistake' - ________________
(3) 'a student' (male) - ________________
(4) 'a strike' - ________________

* 59. In Unit XXII you were told that the MASCULINE UNIT MARKER _uno_ (and not _un_) occurs (among other places) before words that begin with _gn_. Where else?

60. Another place where _uno_ (and not _un_) is found is before MASCULINE words beginning with the letter _z_ (whether the _z_ represents /T͡S/ or /D͡S/).

61. The following are words from frame no. 35 that begin with the letter _z_. They are all MASCULINE. Repeat each one used here with its correct UNIT MARKER.

(uno zio)X	(uno ƶɛlo)X
(uno zɔppo)X	(uno ƶɛro)X
(uno zụcchero)X	(uno ƶinco)X
	(uno ƶɔo)X

* 62. How do you say, 'He's an uncle' in Italian?

* 63. Without using the word _uomo_, how do you say, 'He's a lame man' in Italian?

* 64. How do you say, 'It's a zero' in Italian?

* 65. How do you say, 'There's a zoo there' in Italian?

* 66. How do you say, 'She's an aunt' in Italian?

* 67. How do you say, 'one (kind of) sugar' in Italian?

* 68. Without using the words _donna_ or _persona_, translate 'She's a lame person' in Italian.

* 69. In addition to the preceding cases, _uno_ (and not _un_) occurs before the relatively few words beginning with _pn_-, _ps_-, and _x_- (representing /KS/), and before any other consonant group not normally found at the beginning of an Italian word.

70. Thus:

(uno pneumạtico)X	'a pneumatic tire'
(uno psichịatra)X	'a (male) psychiatrist'
(uno xilɔgrafo)X	'a xylographer'
(uno bdellịo)X	[name of a resin]

*71. If psicɔlogo and xilɔfono are the Italian words for 'psychologist' and 'xylophone,' respectively, how would you translate the following sentences into Italian?

'It's a psychologist.' - ____________________
'It's a xylophone.' - ____________________

* * * * *

*72. Translate the following into Italian.

(1) 'one bathroom' - ____________________
(2) 'one risk' - ____________________
(3) 'one (male) student' - ____________________
(4) 'one ski' - ____________________
(5) 'one gnome' - ____________________
(6) 'one uncle' - ____________________
(7) 'one race [= breed, lineage]' - ____________________
(8) 'one business firm' - ____________________

*73. Is the Italian word for 'one' different from the UNIT MARKER?

*74. Does the form of the Italian word for 'one' depend on the word following it?

*75. Give the plural of the following items:

bagno	____________	MASCULINE
aƶƶardo	____________	
studɛnte	____________	
sci	____________	
gnɔmo	____________	
zio	____________	
razza	____________	FEMININE
aƶiɛnda	____________	

76. Now repeat the following.

(due bagni)X (tre bagni)X (quattro bagni)X
(due studɛnti)X (tre studɛnti)X (quattro studɛnti)X
(due aƶiɛnde)X (tre aƶiɛnde)X (quattro aƶiɛnde)X

*77. Judging from the preceding frame, would you say that the form of the Italian word for 'two,' 'three' or 'four' depends on the word that follows?

78. As a matter of fact, although the Italian word for 'one' has various forms, most of the other cardinal numerals in Italian are INVARIABLE (that is, have only one form).

79. Repeat the following familiar numerals as in counting. Notice that the MASCULINE form uno is used in counting.
(żɛro)X (uno)X (due)X (tre)X (quattro)X

80. Now repeat the following numerals:

(cinque)X	'5'	(cinque)X
(sɛi)X	'6'	(sɛi)X
(sɛtte)X	'7'	(sɛtte)X
(ɔtto)X	'8'	(ɔtto)X
(nɔve)X	'9'	(nɔve)X
(diɛci)X	'10'	(diɛci)X

81. In arithmetic, Italians often use the word più for adding and the word meno for subtracting. These words are actually cognates of the English 'plus' and 'minus' respectively.

82. Look at the following and repeat:
(0 più 0 fa 0.)X
(1 più 1 fa 2.)X
(2 + 2 = 4)X
(3 + 3 = 6)X
(4 + 4 = 8)X
(5 + 5 = 10)X

83. Look at the following and repeat:
(1 meno 1 fa 0.)X
(3 meno 2 fa 1.)X
(5 - 3 = 2)X
(7 - 4 = 3)X
(9 - 5 = 4)X

84. Here are the cardinal numerals from eleven through twenty. Repeat.

(ụndici)X	'11'	(ụndici)X
(dọdici)X	'12'	(dọdici)X
(trẹdici)X	'13'	(trẹdici)X
(quattôrdici)X	'14'	(quattôrdici)X
(quịndici)X	'15'	(quịndici)X
(sẹdici)X	'16'	(sẹdici)X
(diciassɛtte)X	'17'	(diciassɛtte)X
(diciɔtto)X	'18'	(diciɔtto)X
(diciannɔve)X	'19'	(diciannɔve)X
(venti)X	'20'	(venti)X

85. Look at the following and repeat:
(6 + 6 = 12)X
(7 + 7 = 14)X
(8 + 8 = 16)X
(9 + 9 = 18)X
(10 + 10 = 20)X

86. Look at the following and repeat:
(11 - 5 = 6)X
(13 - 6 = 7)X
(15 - 7 = 8)X
(17 - 8 = 9)X
(19 - 9 = 10)X

87. In arithmetic, the question corresponding to, 'How much is ....?'

*88. Try answering the following Quanto fa ......? questions. Your response will be confirmed each time.
(1) Quanto fa 0 + 1?
(2) .... 2 + 3?
(3) .... 4 + 5?
(4) .... 6 + 7?
(5) .... 20 - 7?
(6) .... 18 - 9?
(7) .... 16 - 11?
(8) .... 14 - 13?
(9) .... 8 + 10?
(10) .... 12 - 2?

*89. Now do the same with the following questions, not shown here.

TEST A (answers not recorded)

You will hear all of the words found in frame no. 35. As you hear each word, write it below. Be sure to differentiate especially between z and z̍.

1) ______________________________
2) ______________________________
3) ______________________________
4) ______________________________
5) ______________________________
6) ______________________________
7) ______________________________
8) ______________________________
9) ______________________________
10) ______________________________
11) ______________________________
12) ______________________________
13) ______________________________
14) ______________________________
15) ______________________________
16) ______________________________
17) ______________________________
18) ______________________________
19) ______________________________
20) ______________________________
21) ______________________________
22) ______________________________
23) ______________________________
24) ______________________________
25) ______________________________
26) ______________________________
27) ______________________________
28) ______________________________
29) ______________________________
30) ______________________________
31) ______________________________
32) ______________________________
33) ______________________________
34) ______________________________
35) ______________________________

TEST B (answers not recorded)

You will hear words in -zione. As you hear each one, write the INFINITIVE that corresponds to it.

1) ____________________
2) ____________________
3) ____________________
4) ____________________
5) ____________________
6) ____________________
7) ____________________
8) ____________________
9) ____________________
10) ____________________
11) ____________________
12) ____________________
13) ____________________
14) ____________________
15) ____________________
16) ____________________
17) ____________________
18) ____________________
19) ____________________
20) ____________________

TEST C (answers not recorded)

You will hear some INFINITIVES. As you hear each one, write its PRESENT TENSE LEI FORM.

1) ______________________________
2) ______________________________
3) ______________________________
4) ______________________________
5) ______________________________
6) ______________________________
7) ______________________________
8) ______________________________
9) ______________________________
10) ______________________________
11) ______________________________
12) ______________________________
13) ______________________________
14) ______________________________
15) ______________________________
16) ______________________________
17) ______________________________
18) ______________________________
19) ______________________________
20) ______________________________

TEST D (not recorded)

For each of the LEI FORMS of TEST C write the word in -zione that corresponds to it.

1)____________________

2)____________________

3)____________________

4)____________________

5)____________________

6)____________________

7)____________________

8)____________________

9)____________________

10)____________________

11)____________________

12)____________________

13)____________________

14)____________________

15)____________________

16)____________________

17)____________________

18)____________________

19)____________________

20)____________________

TEST E (answers not recorded)

You will hear a GENDERABLE that you have had. Write the word as you hear it and put before it un, uno, un', una or due, whichever is appropriate.

1) ____________________
2) ____________________
3) ____________________ ____________________ (two ways)
4) ____________________
5) ____________________
6) ____________________
7) ____________________
8) ____________________
9) ____________________
10) ____________________
11) ____________________
12) ____________________ ____________________ (two ways)
13) ____________________
14) ____________________ ____________________ (two ways)
15) ____________________
16) ____________________
17) ____________________
18) ____________________
19) ____________________
20) ____________________
21) ____________________ ____________________ (two ways)
22) ____________________
23) ____________________
24) ____________________
25) ____________________
26) ____________________
27) ____________________

28) ____________________

29) ____________________

30) ____________________

31) ____________________

32) ____________________

33) ____________________

34) ____________________

35) ____________________

36) ____________________

37) ____________________ ____________________ (two ways)

TEST F (answers not recorded)

You will hear some Quanto fa....? questions. For each one write a number indicating the answer on the lines below.

1)____________________

2)____________________

3)____________________

4)____________________

5)____________________

6)____________________

7)____________________

8)____________________

9)____________________

10)____________________

11)____________________

12)____________________

13)____________________

14)____________________

15)____________________

16)____________________

17)____________________

18)____________________

19)____________________

20)____________________

21)____________________

TEST G (Not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) I only have one uncle. How about you?
2) Dr. Rossi works only fifteen days per month.
3) She should have a solution for this.
4) I could consider a coalition.
5) Tell her that I have only two rooms.
6) It's not a six; it's a zero.
7) Isn't there a reservation for Mr. Brown?
8) It's a way of giving nourishment.
9) Yes, it is both a nation and a city.
10) You won't find / We don't have } corruption here.
11) What is it, doctor? An infection?
12) Congratulations! Two promotions! - Would you like a justification for two promotions?
13) Was there a strike in Rome the day before yesterday?
14) You must have dialed the wrong number; this is 3564890.
15) No, it's not a promotion. It's only a recommendation.
16) Does Rome have only one circumferential road?
17) We don't like it because it is an imposition.
18) Do you know a psychiatrist in Florence?
19) I can't come this morning. I have to listen to a speech.
20) Can you do a translation for tomorrow, please?
21) He has two places of residence, one in Rome and one in the north.
22) Seven from twenty is thirteen, right?
23) There will be a demonstration today. There was one yesterday, you know.
24) Must I subtract? Why?
25) I have to study sixteen lessons and I only have six days.

26) He should explain this, but he doesn't like to give explanations.

27) She is always on the phone. It's too much! (literally: 'It's an exaggeration!')

28) You'll find a bathroom on the left, and there's one on the right, too.

29) He has two uncles. One owns a business firm for imports and exports.

30) Isn't it a contradiction? I thought he was young. (HINT: Put this idea into Italian in the form of a question.)

31) You are not ready, Mr. Jones, Why don't you ask for an extension?

32) It's an investigation. Will there be a protest now?

33) There is always some kind of interruption. I can never work well here.

34) How come you never want to participate?

35) Tell him that I need { an extension of four days. / a four-day extension. }

36) I'm not exaggerating! He works hard every day and on Saturdays he goes to school where he studies English.

37) I won't be in tomorrow. I suggest you call back in a few days.

38) There is always a crisis here. Who can give an authorization?

39) But why does he do this? Doesn't he ever justify anything?

40) There will be a review tomorrow. Study well! (said in a highly formal situation addressing more than one person.)

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the words of TEST A, paying special attention to /T͡S/ and /D͡S/.

3) Looking at the TEST B answers, students give the corresponding words in -zione.

4) Looking at the TEST C answers, students give the corresponding INFINITIVES.

5) Study the following model.

S:	Ha due studɛnti?	'Do you have two students?'
R:	Nɔ, hɔ uno studɛnte.	'No, I have one student.'

Instructor asks questions with plural genderables. Student replies as in the model, always using a form of the UNIT MARKER. (Sample questions are found in the Instructor's Manual. Others may be added by using the genderables of TEST E.)

6) Instructor asks Quanto fa ....? questions like those of TEST F.

7) Study the following model.

S:	Lɛi ɛ̀ di New Yɔrk, nɔ?	'You are from New York, aren't you?'
R:	Nɔ, io sôno di ......, lui } ɛ̀ di New Yɔrk. lɛi }	'No, I'm from ......, he } is from New York.' she }

Instructor asks verification questions as in the model. Student replies in the negative by using an item other than the one that immediately precedes the nɔ? of the question, and then mentioning a third person (imaginary, and referred to by lui or lɛi) as in the model. Notice that this drill requires the use of io, Lɛ́i, lui or lɛi! (Sample questions are found in the Instructor's Manual. Others may perhaps be added by using commonly-known information about other members of the class, if any.)

8) Study the following model.

S:	Vado a Venɛzia sạbato.	'I'm going to Venice on Saturday.'
R:	Perchè non ci va .(choice)..?	'Why don't you go (choice)?'

Instructor makes a statement about { herself. / himself. } Student asks a Perchè...? question as in the model. (sample questions are found in the Instructor's Manual. Others may be added.)

9) Review the THOUGHT TRANSLATION sentences of TEST G selected at random.

10) Students take turns imagining that they are interviewing an Italian (the instructor) who wants to go to America. They try to find out as much about the Italian as they can. The instructor may answer by using words that are new to the students provided they are words that could be understood from the context.

Sample questions or statements
Lei desidera andare in America?
Nome e cognome, per favore.
Dove abita?
Dove lavora?
Dove vuol andare?
È scapolo?
Perchè vuol andare in America?
Ha un indirizzo in una città in America?
Quando vuole partire?
Quando pensa di ritornare?
Ha un conto in banca?
Che cosa desidera fare in America?
Desidera studiare in una scuola lì?
Ha uno zio, una zia lì?
Ha un'azienda in Italia?
Sa, un turista non può lavorare!

11) Like Activity no. 10, but with one student interviewing another without looking at the above list.

UNIT XXVIII

1. In Preliminary Units C and D we discussed pulse-beats or SYLLABLES.

*2. If pa constitutes one SYLLABLE, how many SYLLABLES does the word papa constitute?

*3. How many SYLLABLES does the name Amanda have?

4. If we divide the name Amanda into syllables we can show this by writing A-man-da with a SYLLABIC BREAK before man and another before da.

5. In spoken Italian every syllable contains one VOWEL with or without one or more CONSONANTS or SEMIVOWELS.

*6. How many syllables, therefore, does each of the following words constitute?

a sɔ sta più puɔ̀

7. The act of dividing a word or phrase into syllables is called SYLLABICATION.

8. In spoken Italian, syllables are separated in such a way that a SYLLABIC BREAK occurs before one of the following:

a) a vowel that is preceded by another vowel
b) a semivowel that is between vowels
c) a single consonant sound-type (but see Unit XXV, frame no. 24)
d) the last consonant of a group
or
the entire group when it is represented by:

$$\left.\begin{array}{c}p\\b\\t\\d\\c\\g\\f\\v\end{array}\right) + \left(\begin{array}{c}l\\r\end{array}\right.$$

*9. Thus, rewrite the following items in syllables to reflect the above rules.

a) zio - ____________________

b) l'Aia 'the Hague' - ____________________

c) italiano - ____________________
ogni - ____________________
d) salsa - ____________________
questo - ____________________
ƶɛbra - ____________________

10. In Unit XXV, frame no. 16 you learned that in Italian, stressed vowels preceding SLACK consonants are usually longer than stressed vowels preceding TENSE consonants.

*11. Thus, the stressed vowel in which of the following three words is longest?

(papa)X	(pappa)X	(ogni)X
a	b	c

12. Keeping the above in mind as a category in itself, one may add that in general, stressed vowels that end syllables are longer than those that do not end syllables.

*13. Thus, of the examples listed in frame no. 9, the stressed vowel of ogni is relatively short (see frame no. 11) like the stressed vowel of which two other words in the same list?

14. Italian SYLLABICATION is important in speech because a wrong SYLLABIC BREAK is often disturbing to the ear.

15. Since most Italian words end in a vowel, Italians prefer to end syllables in vowels whenever possible.

16. Thus, in the following breath groups, the consonant of the first word is pronounced in the same syllable as the following vowel.

	with syllabic breaks
(in inglese)X	i-nin-gle-se
(un'aƶiɛnda)X	u-na-ƶiɛn-da

17. Repeat the following, keeping the SYLLABICATION rules in mind.

(in italiano)X (un insegnante)X

* * * * *

18. Italian SYLLABICATION is important in writing or printing since one needs to know what Italians do when they reach the end of a line on which there is only enough room for part of a word.

19. In writing and printing, the SYLLABICATION rule given in frame no. 8 is generally followed. However, there are four important exceptions.

20. One exception is that combinations of vowel letters (a, e, ɛ, i, o, ɔ, u) are generally not separated.

* 21. Thus, does the SYLLABICATION shown in frame no. 9 for zio and l'Aia apply to writing or printing?

* 22. In writing, when you have reached the end of a line should you ever separate the vowel letters in either of these two words --- zio, l'Aia?

23. Another exception is that TENSE consonants represented by a symbol containing two like consonant letters or by -cq- show a SYLLABIC BREAK between the two consonant letters involved.

* 24. Thus, rewrite the following words, showing the SYLLABIC BREAK that would occur in the written or printed form.

razza - ____________________
zuppa - ____________________
acqua - ____________________
vacche 'cows' - ____________________

25. Still another exception is that s before a consonant is normally not separated from the consonant it precedes.

* 26. Thus, does the SYLLABICATION shown in frame no. 9 for questo apply to writing or printing?

* 27. Rewrite the word questo, showing the SYLLABIC BREAK that would occur in the written or printed form.

____

28. Finally, some writers separate a PREFIX from the rest of the written word.

29. Thus, despite all that was said before, they would divide the following two words as:

dis-po-si-zio-ne (PREFIX: dis-)
in-a-bi-le 'incapable' (PREFIX: in-)

30. In addition to these guidelines, students should know that some writers or printers dislike having the last word of a line end in an apostrophe. Because of this,

you may find the full, unapostrophized word at the end of a line. For example:

.... una
artista ....

31. However, not everybody conforms to the above, and apostrophes at the end of a line are currently not uncommon. Thus,

.... un'
artista ....

* * * * *

32. In Unit XXVI, verb forms like the following were given:

(ascolto)X	(ascolta)X
(desịdero)X	(desịdera)X
(vedo)X	(vede)X
(dico)X	(dice)X
(capisco)X	(capisce)X
(sεnto)X	(sεnte)X

*33. The forms in the left-hand column above were called IO FORMS. What do we call the forms in the right-hand column?

34. Besides these two forms, Italian verbs show variations for other persons or things.

35. One of these variations is the one used to refer to the person speaking plus one or more people.

36. For the PRESENT TENSE this verb form always ends in -iamo. Thus:

(ascoltiamo)X
(desideriamo)X
(vediamo)X
(diciamo)X
(capiamo)X
(sentiamo)X

*37. If the English word 'I' may be said to correspond to the verb-ending -o or ɔ, what may the English word 'we' be said to correspond to in the six examples listed in frame no. 36?

*38. Translate the following into Italian.

a) We are listening. - ____________________
b) We see. - ____________________
c) We understand. - ____________________

* * * * *

39. In the formation of this verb form, as in the formation of some other verb forms, you will have to remember the i RULE. Here it is.

> 'Two i's together are not normally found in the spelling of Italian words unless the first one stands for a stressed /I/.'

40. Thus, the formations below yield the forms on the right.

(verb stem)		(verb ending)			(pronounced)
mangi-	+	-iamo	=	(mangiamo)X	/MANǦÁMO/
studi-	+	-iamo	=	(studiamo)X	/STUDYÁMO/
scĭ-	+	-iamo	=	(scĭamo)X	/ŠIÁMO/

*41. Translate the following into Italian.

a) We begin. - ____________________

b) We are leaving a little sauce there. - ____________________

c) We err [= make mistakes]. [Use ~~[~~sbagliare.]

42. The i RULE of frame no. 39 also applies to the formation of PLURAL GENDERABLES.

43. Thus, the formations below yield the forms on the right.

(singular)	(singular stem)		(plural ending)		
(bacio)X	baci-	+	-i	=	(baci)X 'kisses'
(studio)X	studi-	+	-i	=	(studi)X 'studies; studios'
(spεcie)X	spεci-	+	-i	=	(spεci)X 'kinds'
BUT: (zio)X	zi- (with stressed /I/)	+	-i	=	(zii)X (pronounced:/T͡SÍI/)

*44. Give the plural of the following words.

a) (atrĭo)X - ________________ 'entrance halls'

b) (aggravio)X - ________________ 'loads, burdens'

*45. Study the following model.

S: Io do un bacio. 'I give one kiss.'

R: Io do due baci. 'I give two kisses.'

As in the model, apply the verb form you hear to yourself, but change the GENDERABLE to the plural preceded by due. Your response will be confirmed each time.

* * * * *

46. The verb-ending -*iamo* is used to convey the idea of 'we' for all PRESENT TENSE verbs, even though the -*i*- of *iamo* is not always needed to reflect the pronunciation. For example, the verb ŧ*sognare* /SOŇÁRE/ has *sogniamo* /SOŇÁMO/ even though the -*i*- here could have been omitted and the word would still be /SOŇÁMO/.

47. Sometimes in the formation of this verb form, as in the formation of some other verb forms, the spelling shows something that at first may seem peculiar but which is required in order to reflect the fact that a sound-type that occurs in the INFINITIVE is kept in the new verb form.

48. This happens in the case of verbs with infinitives in -*care* or -*gare*. With such verbs the letter *h* is written after the *c* or *g* whenever these letters precede *e* or *i*.

49. Thus, ŧ*giocare* /ǦOKÁRE/ has *giochiamo* /ǦOKYÁMO/.

* 50. What would the verbs ŧ*applicare* and ŧ*spiegare* be in this form?

51. The insertion of the letter *h* in verb forms like the above parallels what happens in the formation of certain PLURAL GENDERABLES.

52. For example, singular genderables ending in -*ca* or -*ga* generally insert *h* before the final -*e* or -*i* of the plural.

53. Thus, the formations below yield the forms on the right.

(singular)	(singular stem)		(plural ending)		
(pɛsca)X	pɛsc-	+	-e	=	(pɛsche)X
			(pronounced:		/PƐ́SKE/)
(vacca)X	vacc-	+	-e	=	(vacche)X
(vôga)X	vôg-	+	-e	=	(vôghe)X
			(pronounced:		/VÔǦE/

* 54. The following genderable ŧ*collɛga* 'colleague' may refer to either a male or a female being and is therefore either MASCULINE or FEMININE. Write both the MASCULINE PLURAL and the FEMININE PLURAL forms below.

(masculine) ____________________

(feminine) ____________________

55. The genderable ŧ*bɛlga* 'Belgian' is an exception in the masculine plural but *not* in the feminine plural.

★ 56. The masculine plural of this word is bɛlgi. What is the feminine plural?

57. The letter h is also used in the plural of most genderables that in the singular end in -co, provided the -co immediately follows the stressed syllable.

58. Thus, the formations below yield the forms on the right.

(singular)	(singular stem)		(plural ending)			(pronounced)
(fico)X	fic-	+	-i	=	(fichi)X	/FÍKI/
(spɔrco)X 'dirty'	spɔrc-	+	-i	=	(spɔrchi)X	/SPÓRKI/

★ 59. Give the plural of the following two words.
a) (baco)X -______________
b) (fuɔco)X -______________

60. The following four masculine forms are exceptions to the statement of frame no. 57. Learn them!

		(plural)
(amico)X	'friend'	(amici)X
(grɛco)X	'Greek'	(grɛci)X
(nemico)X	'enemy'	(nemici)X
(pɔrco)X	'pig'	(pɔrci)X

★ 61. However, give the plural of the feminine forms below.
a) (amica)X -______________
b) (grɛca)X -______________
c) (nemica)X -______________

★ 62. Study the following model.

S:	C'ɛ̀ una pɛsca?	'Is there a peach?'
R:	Ci sôno due pɛsche.	'There are two peaches.'

You will hear a c'ɛ̀ question involving a genderable in -co, -ca or -ga. Reply by using ci sôno (which is the plural of c'ɛ̀) + due + the appropriate plural genderable. In written Italian the plural genderables used here will always have the letter h, except for the masculine plurals bɛlgi, amici, grɛci, nemici, pɔrci.

63. Note that if a singular genderable ending in -co does not have the -co immediately following the stressed syllable the corresponding plural usually ends in -ci. Thus,

		(plural)
(mɛdico)X	'doctor; medical'	(mɛdici)X
(simpạtico)X	'nice, pleasant'	(simpạtici)X

*64. What is the plural of the following items?
a) (diplomạtico)X 'diplomat; diplomatic' - ____________
b) (fantạstico)X 'fantastic' - ____________
c) (magnịfico)X 'magnificent' - ____________
d) (polịtico)X 'politician; political' - ____________

*65. What is the plural of the following feminine forms?
a) (diplomạtica)X - ____________
b) (fantạstica)X - ____________
c) (magnịfica)X - ____________
d) (mɛdica)X - ____________
e) (polịtica)X - ____________
f) (simpạtica)X - ____________

*66. Study the following model.
S: Uno ɛ̀ mɛdico? 'One is medical?'
R: Nɔ, due sôno mɛdici. 'No, two are medical.'

You will hear a question involving a genderable in -*co* or -*ca*. Reply as in the model by using the appropriate plural genderable. The genderables used here end in -*ci* in the masculine and -*che* in the feminine.

67. The plural of singular genderables ending in -*go* is for some words -*ghi*, for others -*gi* and for still others either -*ghi* or -*gi* indifferently.

68. It is very difficult to give simple guidelines in this regard other than to state that in most cases the plural of such words is in -*ghi* and that the plural of words in -*ɔlogo* or -*ɔfago* that refer to people is generally in -*gi*.

69. Thus:

		(plural)
(giôgo)X	'yoke'	(giôghi)X
(dïạlogo)X	'dialogue'	(dïạloghi)X
(lago)X	'lake'	(laghi)X
(luɔgo)X	'place'	(luɔghi)X

BUT:

(astrɔlogo)X	'astrologist'	(astrɔlogi)X
(antropɔfago)X	'cannibal'	(antropɔfagi)X

*70. Give the plural of the following masculine items.
a) (antropologo)X 'anthropologist' - ______
b) (archeologo)X 'archeologist' - ______
c) (filologo)X 'philologist' - ______
d) (geologo)X 'geologist' - ______
e) (teologo)X 'theologian' - ______

*71. Study the following model.

S:	C'è anche un lago?	'Is there a lake, too?'
R:	Non uno, ci sôno due laghi.	'Not one; there are two lakes.'

You will hear a question involving a genderable in -go. Reply as in the model by using the appropriate plural genderable which sometimes ends in -ghi and sometimes ends in -gi.

* * * * *

72. Of the verbs you have had so far, the following -iamo forms are irregular. Learn them.
†avere - (abbiamo)X
†dovere - (dobbiamo)X
†essere - (siamo)X
†esserci - (ci siamo)X
†fare - (facciamo)X
†piacere - (piacciamo)X
†potere - (possiamo)X
†sapere - (sappiamo)X
†volere - (vogliamo)X

*73. With the exception of siamo and ci siamo, what kind of consonant appears before -iamo in all of these irregular forms, a SLACK consonant or a TENSE consonant?

*74. Remember the earlier, archaic infinitives for the following SYNCOPATED INFINITIVES. Write them below.
†bere - ______
†dire - ______
†porre - ______
†trarre - ______
†-durre - ______

*75. Now for each of the above-named verbs give the form in -iamo. It is derived from the archaic infinitive.

a) ________________
b) ________________
c) ________________
d) ________________
e) ________________

* * * * *

76. Another form you must learn is the one used to refer to the person you are addressing plus one or more people, but never including yourself.

77. The form most used in such cases is one that in the PRESENT TENSE ends in -te. Thus:
(ascoltate)X (vedete)X (capite)X

78. As may be seen from these three examples, the general formation of this verb form simply involves changing the -r- of the infinitive to -t-.

*79. Thus, how would you ask a group of people if they are coming tomorrow?

*80. How would you ask two people if they are working today?

*81. In the case of the SYNCOPATED INFINITIVES, the earlier, archaic infinitive is generally used. Thus, write the -te form of the following verbs.

†bere - ________________
†porre - ________________
†trarre - ________________
†-durre - ________________

82. Of the verbs you have had so far, the following -te forms are irregular. Learn them!

†dire - (dite)X
(SYNCOPATED INFINITIVE)

†essere - (siĕte)X
†esserci - (ci siĕte)X
†fare - (fate)X
(SYNCOPATED INFINITIVE)

* * * * *

83. Still another verb form that you must learn is the one used to refer to two or more people excluding the person speaking and the person addressed.

84. This form in the PRESENT TENSE always ends in -no. Thus:
(ascọltano)X (vẹdono)X (capịscono)X

85. The formation of this form is as follows.
If the LEI FORM ends in unstressed /A/, add -no to it;

if the LEI FORM ends in stressed /A/, add -nno to it;

if the LEI FORM does not end in /A/, add -no to the IO FORM.

*86. Thus, translate the following into Italian.
a) They are working. - ____________
b) They are going there. - ____________
c) They are fine. - ____________
d) They speak Italian. - ____________
e) They are drinking. - ____________
f) They want to eat. - ____________
g) They can't study here. - ____________
h) What are they saying? - ____________
i) Are they going to finish today? - ____________
j) What are they doing? - ____________
k) They are going out now. - ____________
l) Are they coming? - ____________
m) I like them. - ____________

87. In the previous frame you should have written.
a) Lavọrano.
b) Vanno lì.
c) Stanno bene.
d) Pạrlano italiano. (or) Pạrlano l'italiano.
e) Bẹvono.
f) Vogliono mangiare.
g) Non possono studiare qui.
h) Che cosa dịcono?
i) Finịscono oggi?
j) Che cosa fanno?
k) Escono ora.
l) Vengono?
m) Mi piạcciono.

88. The exceptions to the rule of frame no. 85 are:
ɛssere - (sôno)X
ɛsserci - (ci sôno)X

*89. How do you say, 'They are at home' in Italian?

*90. How do you say, 'I am at home' in Italian?

91. Ɛssere is the only basic verb for which the IO FORM is identical to the form used to refer to 'they.'

* * * * *

92. You have now had five different PRESENT TENSE forms used to refer to different persons or things. For example:

ascolto	ascoltiamo
	ascoltate
ascolta	ascọltano

93. As we may see from the preceding examples, the idea of different persons or things, expressed in English by words like 'I,' 'you,' 'it,' 'he,' 'she,' 'we,' and 'they' is found in the endings of verbs in Italian.

*94. However, we saw in Unit XXVI how Italian does have special words for 'I,' 'you' (refering to one person), 'he' and 'she' when no verb form is used. What are these four words?

95. Similarly, special words for 'we,' 'you' (referring to one person plus one or more people) and 'they' (for people) are, respectively,
(noi)X (voi)X (loro)X

*96. We saw in Unit XXVI that the idea of 'it' is not normally expressed in Italian by any word separate from the verb form in cases like the following. Translate.
a) It is arriving. - ____________________
b) It is over there. - ____________________

*97. Similarly, the idea of 'they' referring to things is normally expressed in Italian by the ending of the verb. Translate.
They are arriving. - ____________________
(talking about luggage)

*98. Translate the following into Italian. The word 'work' is emphasized.

Does he work? -____________________

*99. Now translate the sentence below that emphasizes the word 'he.'

Does he work? -____________________

100. In Unit XXVI you learned how io, Lεi, lui and lεi can be used for certain kinds of emphasis.

101. Similarly. noi, voi and loro are used for emphasis in cases like the following. Translate.

a) We are eating, but they are drinking.

-______________________________

b) Are you going up now? [said to a group of people]

-______________________________

102. The words io, Lεi, lui, lεi, noi, voi and loro will be referred to in these units as BASIC IDENTIFIERS.

* * * * *

*103. What did we call verb forms like ascolto, vedo, capisco?

*104. What did we call verb forms like ascolta, vede, capisce?

105. Verb forms in -mo used to refer to the person speaking plus one or more people we will call NOI FORMS.

106. Verb forms in -te used to refer to the person being addressed plus one or more people other than the person speaking we will call VOI FORMS.

107. Verb forms used to refer to anything else in the plural we will call LORO FORMS.

* * * * *

*108. Study the following model.

S:	Soltanto noi?	'Only us?'
R:	Sì, soltanto voi.	'Yes, only you.'

You will hear verb-less questions as in the model. Reply accordingly, always agreeing with the question. Your response will be confirmed each time. NOTE: Noi due is to be interpreted here as including you, whereas noi alone is to be interpreted as excluding you. The questions are shown here in the text purposely so that you can distinguish between Lεi 'you' and lεi 'she.'

(1) Per noi?
(2) Anche voi?
(3) Con loro?
(4) Io?
(5) Sεmpre Lεi?
(6) Non lui?
(7) Neanche lεi?
(8) Soltanto noi due?
(9) Soltanto noi?
(10) Anche loro?
(11) Per voi?
(12) Lui e lεi? [combine]
(13) Lui e Lεi? [combine]
(14) Io e lui? [combine]
(15) Io e Lεi? [combine]
(16) Io e lεi? [combine]

*109. Study the following model.

S: Chi? Voi? 'Who? You?'
R: Sì, noi. 'Yes, us.'

(instructions as for the preceding drill)

(1) Chi? Voi?
(2) Chi? Io?
(3) Chi? Lui?
(4) Chi? Noi due?
(5) Chi? Noi?
(6) Chi? Lεi? [referring to you]
(7) Chi? Lεi? [referring to a third person]
(8) Chi? Loro?
(9) Chi? Lui ed io? [combine]
(10) Chi? Lui e Lei? [combine]
(11) Chi? Io e lεi? [combine]
(12) Chi? Lui e lεi? [combine]
(13) Chi? Io e Lεi? [combine]

*110. The following drills are designed to practice the different PRESENT TENSE verb forms of some useful verbs. Answer in accordance with the model. Your response will be confirmed each time. NOTE: In these drills questions with /LƐY/ are always to be interpreted as referring to you; questions referring to a third person female are always to be answered with lεi 'she,' and questions referring to a third person male are always to be answered with lui; questions with noi due are to be interpreted as including you, but questions with noi alone are to be interpreted as excluding you.

a)	Model		
	S:	Io ascolto, e lui?	'I listen. What about him?
	R:	Anche lui ascolta.	'He listens, too.'
b)	Model		
	S:	Noi desideriamo mangiare, e voi?	'We wish to eat. What about you?
	R:	Anche noi desideriamo mangiare.	'We wish to eat, too.'
c)	Model		
	S:	Io non vedo bɛne, e Lɛi?	'I don't see well. What about you?'
	R:	Neanch'io vedo bɛne.	'I don't see well, either.
d)	Model		
	S:	Lui non dice molto, e Maria?	'He doesn't say much. What about Maria?
	R:	Neanche lɛi dice molto.	'She doesn't say much, either.'
e)	Model		
	S:	Voi capite, e noi?	'You understand. What about us?'
	R:	Anche voi capite.	'You understand, too.'
f)	Model		
	S:	Loro non sɛntono bene, e noi due?	'They don't hear well. What about the two of us?'
	R:	Neanche noi due sentiamo bɛne.	'The two of us don't hear well, either.'
g)	Model		
	S:	Gina mangia molto, e lui?	'Gina eats a lot. What about him?'
	R:	Lui non mangia molto. (NOTE: Do not stress non!)	'He doesn't eat a lot.'
h)	Model		
	S:	Lɛi studia italiano, e io?	'You study Italian. What about me?'
	R:	Lɛi non studia italiano. (NOTE: Do not stress non!)	'You don't study Italian.'

i)	Model		
	S:	Voi scǐate bɛne, e loro?	'You ski well. What about them?'
	R:	Loro non scịano bɛne.	'They don't ski well.'
		(NOTE: Do not stress non!)	
j)	Model		
	S:	Noi abbiamo una casa, e voi?	'We have a house. What about you?'
	R:	Anche noi abbiamo una casa.	'We have a house, too.'
k)	Model		
	S:	Voi dovete studiare, e noi?	'You have to study. What about us?'
	R:	Voi non dovete studiare.	'You don't have to study.'
		(NOTE: Do not stress non!)	
l)	Model		
	S:	Io non sôno di Torino, e Lɛi?	'I'm not from Turin. What about you?'
	R:	Neanch'io sôno di Torino.	'I'm not from Turin, either.'
m)	Model		
	S:	Io non ci sôno ogni giorno, e Lɛi?	'I'm not in every day. What about you?'
	R:	Neanch'io ci sôno ogni giorno.	'I'm not in every day, either.'
n)	Model		
	S:	Noi facciamo traduzioni, e voi?	'We do translations. What about you?'
	R:	Noi non facciamo traduzioni.	'We don't do translations.'
		(NOTE: Do not stress non!)	
o)	Model		
	S:	Io posso venire, e Lɛi?	'I can come. What about you?'
	R:	Anch'io posso venire.	'I can come, too.'

p) Model

S:	Lui non sa questo, e Lei?	'He doesn't know this. What about you?'
R:	Neanch'io so questo.	'I don't know this, either.'

q) Model

S:	Noi non vogliamo andarci, e voi?	'We don't want to go (there). What about you?'
R:	Neanche noi vogliamo andarci.	'We don't want to go (there), either.'

r) Model

S:	Io piaccio, e Lei?	'I'm well-liked. What about you?'
R:	Anch'io piaccio.	'I'm well-liked, too.'

*111. Study the following model.

S:	Uscite stasera?	'Are you going out tonight?'
R:	No, non usciamo stasera, e voi? Uscite stasera?	'No, we are not going out tonight. How about you? Are you going out tonight?'

You will hear questions referring to yourself, the speaker, or two or more people. (NOTE: A NOI FORM question does not include you!) Answer the questions in the negative and follow up with a question as in the model. In this drill the two verb forms in your response should be one of the following combinations:

negative	question
NOI FORM	VOI FORM
IO FORM	LEI FORM
VOI FORM	NOI FORM
LEI FORM	IO FORM
LORO FORM	NOI FORM

Your response will be confirmed each time.

TEST A (not recorded)

The following are some of the new items introduced in this unit. Rewrite them with hyphens indicating the SYLLABIC BREAKS and put the number of syllables each item has. NOTE: These items would have the same SYLLABIC BREAKS shown in writing that they have in speech.

	rewritten	no. of syllables
1) ạbile		
2) bɛlga		
3) magnịfico		
4) mɛdico		
5) simpạtico		
6) antropɔfago		
7) antropɔlogo		
8) bacio		
9) filɔlogo		
10) lago		
11) luɔgo		
12) studio		
13) spɛcie		
14) studiamo		
15) diciamo		
16) ponete		
17) pạrlano		
18) scĭamo		
19) mangiamo		
20) siĕte		

TEST B (not recorded)

Following the SYLLABICATION guidelines given in this unit, rewrite the eight items listed below with hyphens indicating the SYLLABIC BREAKS that occur in speech (column A) and in writing (column B).

		A	B
1) zia		________	________
2) l'Aia		________	________
3) razza	2 ways	________	________
		________	
4) zuppa	2 ways	________	________
		________	
5) acqua	2 ways	________	________
		________	________
6) vacche	2 ways	________	________
		________	
7) questo		________	________
8) inabile		________	2 ways ________
			________

TEST C (not recorded)

Rewrite the following utterances with hyphens indicating the SYLLABIC BREAKS that would normally occur in speech.

1) Un'insegnante d'italiano viɛné domàni.

____

2) Iń inglese, per favore.

____

3) Una stanza per un giorno.

____

4) Ad Ancona ci sôno Cecɛ̀ ed Ạgata.

____

5) Io non ɛsco con Andrɛa.

____

TEST D (answers not recorded)

You will hear a question in the PRESENT TENSE. Answer it in the affirmative by using a complete sentence. Do not use BASIC IDENTIFIERS in your answers. Questions with /LƐY/ are to be interpreted as referring to you, questions with noi due are to be interpreted as including you, but NOI FORM questions without noi due are to be interpreted as excluding you.

1) ____________________
2) ____________________
3) ____________________
4) ____________________
5) ____________________
6) ____________________
7) ____________________
8) ____________________
9) ____________________
10) ____________________
11) ____________________
12) ____________________
13) ____________________
14) ____________________
15) ____________________
16) ____________________
17) ____________________
18) ____________________
19) ____________________
20) ____________________
21) ____________________
22) ____________________
23) ____________________
24) ____________________
25) ____________________
26) ____________________
27) ____________________
28) ____________________
29) ____________________
30) ____________________
31) ____________________
32) ____________________

TEST E (answers not recorded)

Study the following model:

S:	Lago?	'Lake?'	(or)	S: Laghi?	'Lakes?'
R:	No, laghi.	'No, lakes.'		R: No, lago.	'No, lake.'

You will hear a singular or plural genderable in question form. Reply negatively as in the model, changing the genderable to its opposite NUMBER.

1) ________________
2) ________________
3) ________________
4) ________________
5) ________________
6) ________________
7) ________________
8) ________________
9) ________________
10) ________________
11) ________________
12) ________________
13) ________________
14) ________________
15) ________________
16) ________________
17) ________________
18) ________________
19) ________________
20) ________________
21) ________________
22) ________________
23) ________________
24) ________________
25) ________________

26) ______________________________
27) ______________________________
28) ______________________________
29) ______________________________
30) ______________________________
31) ______________________________
32) ______________________________
33) ______________________________
34) ______________________________
35) ______________________________
36) ______________________________
37) ______________________________
38) ______________________________
39) ______________________________
40) ______________________________
41) ______________________________
42) ______________________________
43) ______________________________
44) ______________________________
45) ______________________________
46) ______________________________
47) ______________________________
48) ______________________________
49) ______________________________
50) ______________________________
51) ______________________________
52) ______________________________
53) ______________________________
54) ______________________________
55) ______________________________

TEST F (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far. Unless the abbreviation 'pl' (meaning 'plural') follows the word 'you,' said word is to be interpreted as singular.

1) They are never in on Saturdays, but I am.
2) We must consider this now.
3) The two of you are working tomorrow, aren't you?
4) They always drink wine, never beer.
5) We're planning to leave on Friday.
6) Would you like two peaches and two figs?
7) He's not only a friend; he's a colleague.
8) We won't be in tomorrow. Will you?
9) They have three kinds of cows.
10) What are you (pl.) going to introduce now?
11) Are they nice people?
12) We are Americans; they are Greek!
13) Do you (pl.) understand when we talk?
14) They are diplomats but they are not politicians.
15) Do you know one dialog? I know two dialogs.
16) When are you (pl.) going to Greece? I'm going in a few days.
17) We have two days. We have to study a lot tonight and tomorrow night.
18) They are always making mistakes. We never make mistakes.
19) Are you anthropologists? I thought you were doctors? [HINT: Put this idea into Italian in the form of a question.]
20) We don't say much but we understand a lot.
21) Can we come back Tuesday? We want to come when he's not in.
22) They speak Italian very well but they don't say a great deal.
23) We don't know where he is, but we know where she is!

24) What are you (pl.) doing tomorrow? Are you going to stay home?

25) We never translate. Do they (translate)?

TEST G (not recorded)

Translate the following thoughts into Italian using the verb piacere 'to be liked.'

Impersonally liked or not liked

1) Am I liked? - ______
2) Are you well-liked? - ______
3) Mario isn't popular. - ______
4) Maria is liked a lot. - ______
5) We aren't popular. - ______
6) Are you (pl.) liked? - ______
7) They don't appeal to anyone. - ______

8) Do people like me? - ______
9) People don't like us. - ______
10) People like you (pl.). - ______
11) Don't people like you? - ______
12) People like Maria but they don't like Mario. - ______
13) People don't like them. - ______

Personally liked or not liked (notice that the liker or non-liker is always an unemphatic 'I,' 'you,' 'he,' 'she,' 'we,' or 'they.')

14) I like to work. - ______
15) Don't you like to eat? - ______
16) Does he like to drink? - ______
17) Does she like to speak Italian? - ______
18) We like to translate. - ______
19) Do you (pl.) like making mistakes? - ______
20) They don't like to listen. - ______

21) I like it.
It appeals to me. } - ______________________
It is liked by me.

22) I like them.
They appeal to me. } - ______________________
They are liked by me.

23) We like Italy.
Italy appeals to us. } - ______________________
Italy is liked by us.

24) Do you (pl.) like Rome?
Does Rome appeal to you? } - ______________________
Is Rome liked by you?

25) They don't like it.
It doesn't appeal to them. } - ______________________
It isn't liked by them.

26) She doesn't like Naples.
Naples doesn't appeal to her. } - ______________________
Naples isn't liked by her.

27) He likes me.
I appeal to him. } - ______________________
I am liked by him.

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the utterances of TESTS A, B and C, paying special attention to SYLLABIC BREAKS.

3) Redo TEST D with the instructor asking the questions in random order.

4) Using the vocabulary items of TEST E, instructor asks questions involving different verb forms. Students reply in accordance with the following model.

S: Avete uno studio? 'Do you have one study?'
R: No, abbiamo due studi. 'No, we have two studies.'

(A few other sample questions are found in the Instructor's Manual.)

5) Using some frequently occurring verbs (many of which are listed in the Instructor's Manual), instructor asks students questions in the VOI FORM. The instructor will try to make the questions as 'real' and 'natural' as possible. (Many such questions are found in the Instructor's Manual.)

6) Study the following model.

S: Abitate qui voi? 'Do you (pl.) live here?'
R: Sì, abitiamo qui, e Lei? Abita qui?
'Yes, we live here; and you? Do you live here?'

(or)

No, non abitiamo qui, e Lei? Abita qui?
'No, we don't live here; and you? Do you live here?'

Using sentences from Activity no. 5, instructor asks questions as in the model above. Students reply accordingly.

7) Study the following model.

S: Abitate qui voi? 'Do you (pl.) live here?'
(indicating at least three people)

R: Io abito qui, loro abitano a ....
'I live here; they live in ....'

(or)

Io abito qui, loro non abitano qui.
'I live here; they don't.'

Using sentences from Activity no. 5, instructor asks questions as in the model above. Students reply accordingly.

8) Review the THOUGHT TRANSLATION sentences of TESTS F and G selected at random.

UNIT XXIX

1. So far you have seen several instances of words written with an apostrophe. For example:

   (un'italiana)X
   (l'ufficio)X
   (c'ɛ̀)X
   (ce n'ɛ̀ uno)X
   (che cɔs'ɛ̀)X
   (dov'ɛ̀)X
   (anch'io)X

2. The apostrophe in the above cases indicates that the final vowel of a word has been dropped. For example, una has become un' in un'italiana.

3. The dropping of the final vowel of a word immediately before a vowel or a semivowel of another word is very common in certain breath groups and is referred to as ELISION.

4. ELISION is normally represented in writing by an apostrophe.

5. Some cases of elision are so common that the breath group would sound very strange or stilted if the vowel in question were not dropped.

6. Such cases involve:
   a) certain noun markers in the singular, as in: un'italiana, l'ufficio 'the office,' quest'ufficio 'this office,' quell'ufficio. 'that office'

   b) certain pre-verbal items, especially with ŧɛsserci, as in: c'ɛ̀ or ce n'ɛ̀ uno

   c) set expressions like: che cɔs'ɛ̀, dov'ɛ̀, anch'io.

7. In addition to the above, you should learn the following:
   a) the feminine singular buɔna 'good,' like una, undergoes elision, but preferably only before a vowel sound-type (not before a semivowel).

   b) the feminine singular forms of ŧquesto 'this,' ŧquello 'that,' and ŧbɛllo 'beautiful, handsome, fine' undergo elision before a vowel sound-type; the masculine singular of these words undergoes elision before a vowel or semivowel.

   c) ŧgrande 'big, large, great' frequently follows the same rule as for ŧquesto, ŧquello and ŧbɛllo.

d) the masculine singular of {santo 'Saint' undergoes elision before a vowel sound-type; the feminine singular does so, as a rule, only before a.

*8. In accordance with what was said in frame no. 7 (a), translate the following into Italian.

a) 'She's a good woman.' - ________________

b) 'She's a good Yugoslavian.' - ________________
[use: Iugoslava]

c) 'She's a good teacher.' - ________________

d) 'It's an Englishwoman.' - ________________

*9. In accordance with what was said in frame no. 7 (b) and (c), translate the following into Italian. NOTE: 'F' stands for 'feminine' and 'M' stands for 'masculine.'

F
'this student' - ________________
'this Yugoslavian' - ________________
'this teacher' - ________________

M
'this student' - ________________
'this Yugoslavian' - ________________
'this teacher' - ________________

F
'that student' - ________________
'that Yugoslavian' - ________________
'that teacher' - ________________

M
'that student' - ________________
'that Yugoslavian' - ________________
'that teacher' - ________________

F
'that good-looking student' - ________________
'a good-looking Yugoslavian' - ________________
'a good-looking teacher' - ________________

M
'a good-looking student' - ________________
'a good-looking Yugoslavian' - ________________
'a good-looking teacher' - ________________

F
'a big steak' - ________________
'a big Yugoslavian' - ________________
'a great Italian' - ________________

M
'a large lake' - ________________
'a great man' - ________________
'a great Italian' - ________________

*10. In accordance with what was said in frame no. 7 (d), translate the following into Italian.

a) 'Saint Mary' [use: Maria] - ______________________

b) 'Saint Irene' [use: Irɛne] - ______________________

c) 'Saint Ann' [use: Anna] - ______________________

d) 'Saint Stephen' [use: Stêfano] - ______________________

e) 'Saint Eugene' [use: Eugɛnio] - ______________________

f) 'Saint Anthony' [use: Antɔnio] - ______________________

11. Elision is normal with ci, as in c'ɛra. However, before the vowel letters a, o, ɔ, and u this elision is never shown by a written apostrophe, the reason being to reflect the proper pronunciation of the consonant (i.e., /Č/). Thus, ci andiamo 'we are going there' normally stands for (/ČANDYÁMO/)X

12. As a rule, cases of elision other than those pointed out here do occur, especially in rapid speech, but they are not obligatory.

13. Remember that the guidelines given here refer to words in breath groups (see Unit IV). Consequently, elision is not normal after any significant pause or sharp pitch change.

14. When you are in doubt as to whether to make an elision or not, it is recommended you not make it!

* * * * *

15. Not to be confused with elision is another phenomenon called APOCOPATION.

16. APOCOPATION is the dropping of the final unstressed vowel or unstressed syllable of a word.

17. In a few cases such words have become very common and may occur with nothing following them.

18. One such word is pɔ' (short for pɔcɔ), especially used in the combination un pɔ'. Repeat:

(un pɔ' di vino)X	'a little (amount of) wine'
(soltanto un pɔ')X	'just a little (amount)'
(aspɛtti un pɔ')X	'wait a minute'

19. Shortened words like pɔ' are written with an apostrophe.

20. However, there are certain words with which APOCOPATION occurs only immediately before another word in a breath group.

21. With such words, APOCOPATION is never represented in writing by an apostrophe.

22. Here are some examples of this kind of apocopation with words that you have had so far:

a) †uno occurring as un in the masculine:
(un animale)X
(un uɔmo)X
(un bambino)X

b) †buɔno occurring as buɔn in the masculine singular:
(buɔn americano)X
(buɔn uɔmo)X
(buɔn giorno)X

c) †signore and †dottore occurring as signor and dottor respectively in the masculine singular:
(signor Adams)X
(signor Vegli)X
(dottor Paglia)X

d) vuɔle changing to vuɔl before an infinitive:
(vuɔl aspettare)X
(vuɔl parlare)X

23. In most cases this kind of apocopation is optional and takes place with words of more than one syllable which end in -e or -o preceded by n, r, m, or l. Thus, one may say either:

(Děvo fare la spesa.)X or (Děvo far la spesa.)X
'I have to do my grocery shopping.'

(Arrịvano domani.)X or (Arrịvan domani.)X
'They are arriving tomorrow.'

(Sôno sɛmpre pronto.)X or (Sôn sɛmpre pronto.)X
'I am always ready.'

(Fanno sɛmpre bɛne.)X or (Fan sɛmpre bɛne.)X
'They always do well.'

24. To remember the consonants after which this kind of apocopation is normal, remember the consonant letters in the word 'normal.'

*25. According to what you have learned so far, may apocopation take place before a consonant?

*26. According to what you have learned so far, may elision take place before a consonant?

*27. How is elision normally represented in writing?

*28. In which of the following two cases is apocopation represented in writing by an apostrophe?
a) with shortened words that may occur with nothing following them

b) with shortened words that occur only immediately before another word in a breath group

29. In certain cases apocopation is the norm and should be used. Such cases involve the following genderables:
a) ~~t~~grande, in the meaning of 'great,' 'important,' occurring as gran, especially in the masculine singular, but preferably not before s + consonant, z, gn, pn, ps, etc., nor in those cases (see frame no. 7(c)) in which grand' occurs.

in the masculine singular

b) uno and buɔno changing to un and buɔn respectively, but not before s + consonant, z, gn, pn, ps, etc. (see frame no. 22)

c) quello and bɛllo changing respectively to quel and bɛl before consonant letters other than s + consonant z, gn, pn, ps, etc.

d) santo 'Saint' changing to san before a semivowel or a consonant other than s + consonant.

e) titles in -ore (like signore) changing to or before proper names or other titles. (see frame no. 22)

f) the following titles used before Christian names:

frate changing to fra	'Brother; Father; Friar'
dɔnno changing to dɔn	'Don; Father'

in the feminine singular

g) the title suora 'Sister; Mother,' changing to suor before a Christian name.

*30. In accordance with what was said in frame no. 29(a), translate the following into Italian.

a) 'He's a great gentleman.' - ______
b) 'He's a great psychologist.' - ______

*31. In accordance with what was said in frame no. 29(b), translate the following into Italian.

a) 'He's a good American.' - ______
b) 'He's a good Yugoslavian.' - ______
c) 'He's a good doctor.' - ______
d) 'He's a good student.' - ______
e) 'He's a good uncle.' - ______

*32. In accordance with what was said in frame no. 29(c), translate the following into Italian.

a) 'that gentleman' - ______
b) 'a handsome gentleman' - ______
c) 'that handsome gentleman' - ______
d) 'that student' [male] - ______
e) 'a handsome student' - ______
f) 'that handsome student' - ______

*33. In accordance with what was said in frame no. 29(d), translate the following into Italian.

a) 'Saint Jacob' - ______
[use: Iacopo]
b) 'Saint John' - ______
[use: Giovanni]
c) 'Saint Zenone' - ______
[use: Zenone]
d) 'Saint Stephen' - ______
e) 'Saint Andrew' - ______
[use: Andrea]

*34. In accordance with what was said in frame no. 29(e), translate the following into Italian.

a) 'Good morning, Mr. Jones.' - ______
b) 'Good evening, Dr. Russo.' - ______
c) 'Mr. Jones and Dr. Russo are here.' - ______
d) 'The gentleman is here.' - ______

e) 'I'm calling the doctor.' -______________________
[do not use: mɛdico]

*35. In accordance with what was said in frame no. 29(f) and (g), translate the following into Italian.

a) 'Brother James was a good { monk
brother.' -______________
[use: Giacomo]

b) 'Sister Teresa was a good { nun
sister.' -______________
[use: Terɛsa]

c) 'Father Giovanni was a
a good priest.' -______________
[use: prɛte for 'priest']

36. As a rule, cases of apocopation other than those pointed out here do occur, especially in rapid speech, but they are not obligatory.

37. Except for a few words like pɔ', the guidelines for apocopation (like those for elision) given here refer to words in breath groups. Consequently, with the exception of the few words like pɔ', apocopation is not normal after any significant pause or sharp pitch change.

38. When in doubt as to whether to make apocopation or not, do not make it!

* * * * *

The drills in frames no. 39 through no. 46 are designed to practice some important cases of elision and apocopation. In each drill you will hear a sentence followed by a cue word. Substitute the cue word for the last word in the sentence. As you do so, repeat the new sentence, making any other changes required. Your response will be confirmed each time. NOTE: If the cue word may be interpreted as either masculine or feminine (e.g., insegnante), it should be used as masculine or feminine in accordance with the gender of the word it replaces.

*39. Substitution Drill on †grande 'great, important' (see frames no. 7(c) and 29(a))
Model sentence: Ɛ̀ una gran signora. 'She's a great lady.'

*40. Substitution Drill on †grande 'big, large' (see frame no. 7(c))
Model sentence: Ɛ̀ una grande città. 'It's a big city.'

*41. Substitution Drill on †buɔno 'good' (see frames no. 7(a) and 29(b))
Model sentence: Ɛ̀ una buɔna dɔnna. 'She's a good woman.'

*42. Substitution Drill on †questo 'this' (see frame no. 7(b))
Model sentence: Mi piace questo libro. 'I like this book.'

*43. Substitution Drill on †quello 'that' (see frames no. 7(b) and 29(c))
Model sentence: Non mi piace quello studεnte. 'I don't like that student.'

*44. Substitution Drill on †bεllo 'beautiful, handsome, fine' (see frames no. 7(b) and 29(c))
Model sentence: Ɛ̀ una bεlla dɔnna. 'She's a beautiful woman.'

*45. Substitution Drill on †questo †bεllo 'this good-looking...' (see frames no. 7(b) and 29(c))
Model sentence: Questo bεl libro? 'This beautiful book?'

*46. Substitution Drill on †quello †bεllo 'that good-looking...' (see frames nos. 7(b) and 29(c))
Model sentence: Quel bεl libro? 'That beautiful book?'

* * * * *

47. In Unit XXII you were told of some of the different kinds of Italian genderables. Let's review the most important ones.

48. Certain genderables like †arrɔsto (masculine) and †persona (feminine) that belong exclusively to only one gender category may be said to have inherent gender as opposed to genderables like †italiano (with masculine and feminine forms) or †insegnante (masculine and feminine) that do not have inherent gender.

49. Those with inherent gender we will call GENDER-INTRINSIC and the others will be called GENDER-EXTRINSIC.

*50. Is †arrɔsto GENDER-INTRINSIC or GENDER-EXTRINSIC?

*51. What about †italiano?

*52. What about †poεta?

*53. What about †turista?

*54. What about †persona?

*55. What about †guardia?

56. Except for genderables that can never refer to people or animals (e.g., ƚlibro, ƚcasa and hence are gender-intrinsic, it is not possible to predict whether a genderable that may be used to refer to animate beings (e.g., ƚpersona, ƚturista) is gender-intrinsic or gender-extrinsic. This can only be learned through observation.

57. From what we have observed so far one may see that there are Italian genderables with one form, two forms, three forms or four forms.

58. Unit XXV, frame no. 62 classifies most of those that have only one form. They are gender-intrinsic. Examples are:
(sofà)X (crisi)X

59. Those with two forms are either:
a) gender-intrinsic, ending in unstressed -o, -a, or -e in the singular.
Examples:

	singular	plural
masculine	(libro)X	(libri)X
	(programma)X	(programmi)X
	(nome)X	(nomi)X
feminine	(mano)X	(mani)X
	(persona)X	(persone)X
	(spεcie)X	(spεci)X

or b) gender-extrinsic, ending in unstressed -e in the singular.

Example:	singular	plural
masculine/feminine	(insegnante)X	(insegnanti)X

60. Important kinds of three-form genderables are those ending in -ista or -cida in the singular. They are gender-extrinsic.
Examples:

masculine/feminine singular	masculine plural	feminine plural
(artista)X	(artisti)X	(artiste)X
(süicida)X 'suicide victim'.	(süicidi)X	(süicide)X

61. The largest group of four-form genderables consists of those with dictionary forms in unstressed -o. They are gender-extrinsic.
Example:

masculine singular	feminine singular	masculine plural	feminine plural
(italiano)X	(italiana)X	(italiani)X	(italiane)X

62. Other kinds of four-form genderables should be thought of as exceptional. The forms cannot be predicted. Examples:

masculine singular	feminine singular	masculine plural	feminine plural
(dottore)X	(dottoressa)X	(dottori)X	(dottoresse)X
(studente)X	(studentessa)X	(studenti)X	(studentesse)X
(attore)X 'actor'	(attrice)X 'actress'	(attori)X	(attrici)X

63. The following sums up the most important kinds of Italian genderables.

GENDER-INTRINSIC	GENDER-EXTRINSIC
Mainly two-form with the dictionary form ending in: unstressed -o (like ŧlibro), unstressed -a (like ŧpersona), or unstressed -e (like ŧnome).	Dictionary form normally ends in: unstressed -o unstressed -a unstressed -e. Most with dictionary form in -o have four forms (like ŧitaliano). Most with dictionary form in -ista or -cida have three forms (like ŧartista or ŧsuicida). Most with dictionary form in -e have two forms (like ŧinsegnante).

* * * * *

*64. Translate the following into Italian.

a) 'He's Italian.' - ______________________

b) 'She's American.' - ______________________

c) 'He's Belgian.' - ______________________

d) 'She's Yugoslavian.' - ______________________

*65. If in the four sentences listed in the preceding frame we had put 'a' or 'an' before the nationality word, would we have changed the basic meaning of the sentences?

*66. Therefore, would you say that the Italian translations given for frame no. 64 would be valid for the corresponding English sentences with 'a' or 'an'?

67. In Italian after the verb [ɛssere a word classifying a person as to nationality, religion or political affiliation is often not preceded by the unit marker unless the word is accompanied by a descriptive word or phrase.

*68. Thus, translate the following into Italian.

a_1) 'He's a good American.' - ____________________

a_2) 'He's an American.' - ____________________

b_1) 'She's a good Anglican.' - ____________________

b_2) 'She's an Anglican.' - ____________________

c_1) 'He's a good Communist.' - ____________________

c_2) 'He's a Communist.' - ____________________

69. The same holds true for many (though not all) words indicating one's status, professional, occupational or titular. For example:

GENDER-EXTRINSIC 4-FORM GENDERABLE

(ɛ̀ studente.)X	'He's a student.'
(ɛ̀ un buono studente.)X	'He's a good student.'

GENDER-EXTRINSIC 4-FORM GENDERABLE

(ɛ̀ dottore.)X	'He's a doctor.'
(ɛ̀ un buon dottore.)X	'He's a good doctor.'

GENDER-EXTRINSIC 4-FORM GENDERABLE

(ɛ̀ impiegato.)X	'He's an office employee.'
(ɛ̀ una buona impiegata.)X	'She's a good employee.'

GENDER-EXTRINSIC 3-FORM GENDERABLE

(ɛ̀ psichiatra.)X	'(S)he's a psychiatrist.'
(ɛ̀ un buono psichiatra.)X	' He's a good psychiatrist.'
(ɛ̀ una buona psichiatra.)X	'She's a good psychiatrist.'

GENDER-EXTRINSIC 2-FORM GENDERABLE

(ɛ̀ statale.)X	'(S)he's a government employee.'

MASCULINE 2-FORM GENDERABLE

(ɛ̀ funzionario.)X	'(S)he's an official officer. [non-military]
(ɛ̀ un buɔn funzionario.)X	'(S)he's a good officer.'

MASCULINE 2-FORM GENDERABLE

(ɛ̀ ufficiale.)X	'(S)he's a military officer.'
(ɛ̀ un buɔn ufficiale.)X	'(S)he's a good (military) officer.'

BUT:

(ɛ̀ una spia.)X	'(S)he's a spy.'
(ɛ̀ una guardia.)X	'(S)he's a guard.'
(ɛ̀ una guida.)X	'(S)he's a guide.'
(ɛ̀ un agɛnte.)X	'(S)he's an agent.'

70. When you are in doubt as to whether or not you should use the unit marker with words indicating status such as those of the preceding frame, it is advisable to use it!

71. Learn the following questions.

(Di che nazionalità ɛ̀ X?)X	'What is X's nationality?'
(Di che religione ɛ̀ X?)X	'What is X's religion?'
(Che grado ha X?)X	'What is X's rank?'
(Che lavoro fa X?)X	'What kind of work does X do?'
(Che mestiɛre fa X?)X	'What is X's occupation?'
(A quale partito polịtico appartiɛne X?)X	'To which political party does X belong?' 'What is X's political affiliation?'

72. Learn the following Italian cognates of English words. They are all gender-extrinsic.

(buddista)X	'Buddhist'	(buddista)X
(cattɔlico)X	'Catholic'	(cattɔlico)X
(ebrɛo)X	'Hebrew'	(ebrɛo)X
(musulmano)X	'Moslem'	(musulmano)X
(protestante)X	'Protestant'	(protestante)X

73. Learn the following cognates. They are all gender-extrinsic.

(democrạtico)X	'Democrat'	(democrạtico)X
(democristiano)X	'Christian Democrat'	(democristiano)X
(fascista)X	'Fascist'	(fascista)X
(repubblicano)X	'Republican'	(repubblicano)X
(socialista)X	'Socialist'	(socialista)X

74. Here are some military terms for you to learn. They are all grammatically masculine.

(colonnεllo)X	'colonel'	(colonnεllo)X
(generale)X	'general'	(generale)X
(militare)X	'soldier, one in the military'	(militare)X
(sergεnte)X	'sergeant'	(sergεnte)X

75. Learn the following of which only ŧcɔnsole is gender-intrinsic (masculine).

(presidεnte)X (masc.)	'president'	(presidεnte)X
(presidentessa)X (fem.)		(presidentessa)X
(ambasciatore)X (masc.)	'ambassador'	(ambasciatore)X
(ambasciạtrice)X(fem.)		(ambasciatrice)X
(cɔnsole)X	'consul'	(cɔnsole)X
(funzionario degli εsteri)X	'Foreign Service Officer'	(funzionario degli εsteri)X
(cameriεra)X	'waitress, maid'	(cameriεra)X
(cameriεre)X	'waiter'	(cameriεre)X

76. Learn the following. They are all gender-extrinsic.

(cinese)X	'Chinese'	(cinese)X
(giapponese)X	'Japanese'	(giapponese)X
(russo)X	'Russian'	(russo)X
(spagnɔlo)X	'Spanish'	(spagnɔlo)X
(tedesco)X	'German'	(tedesco)X

77. You will now be asked one of the questions of frame no. 71. Reply in two words by using è plus a translation of the English cue. Your response will be confirmed each time. NOTE: The words you will need to use are found in the following lists:

ŧcinese
ŧgiapponese
ŧrusso
ŧspagnɔlo
ŧtedesco

ŧbuddista
ŧcattɔlico
ŧebrεo
ŧmusulmano
ŧprotestante

ŧcolonnεllo
ŧgenerale
ŧmilitare
ŧsergεnte

ŧpresidεnte
ŧambasciatore
ŧcɔnsole
ŧcameriεre

ŧdemocratico
ŧdemocristiano
ŧfascista
ŧrepubblicano
ŧsocialista

78. The construction you used in the preceding drill changes to one with the unit marker when one is answering the question: Chi è X? 'Who is X?'

79. Thus, study the following contrast.

a) (Di che nazionalita è quel signore?)X
(È americano.)X

b) (Chi è quel signore?)X
(È un americano.)X

*80. You will now be asked a question like those of frame no. 71 or a Chi question as in frame no. 78. Answer accordingly, using a two-word response as in (a) above or a three-word response as in (b) above. Your response should be a translation of the English cue given below and it will be confirmed each time. NOTE: The words you will need to know are either found listed in frames no. 69 and 77 or should be otherwise known to you.

(1) Chinese
(2) colonel
(3) Yugoslavian
(4) actor
(5) Moslem
(6) priest
(7) student
(8) Buddhist
(9) actress
(10) general
(11) maid
(12) sister [religious]
(13) Spanish
(14) Belgian
(15) Fascist
(16) Foreign Service Officer
(17) government employee
(18) military officer
(19) agent
(20) guide

* * * * *

*81. Is the word ~~t~~studente a two-form genderable, a three-form genderable or a four-form genderable?

*82. Is ŧstudɛnte gender-intrinsic or gender-extrinsic?

*83. In the first two examples of frame no. 69, what causes one to use the form studɛnte rather than studentessa?

*84. When dealing with a gender-extrinsic word like ŧstudɛnte or ŧbuɔno is it important to know what determines your choice of either a masculine form or a feminine form?

85. When dealing with gender-extrinsic words that are either purely animate in reference (like ŧstudɛnte that only refers to people) or marked (like all of the examples in frame no. 69 marked by un or una), what determines the gender selection is the sex of the person or animal referred to.

86. Thus, we may say that the gender in such cases is determined by the sex referent.

*87. Study the following model.

S:	Chi ɛ̀ quella spia?	'Who is that spy?'
R:	ɛ̀ un americano.	'It's an American (male).'

This drill is designed to practice the gender-determinant rule of frame no. 85. You will hear a Chi? question involving a gender-intrinsic word like ŧspia. Reply as in the model with a marked genderable which should be a translation of the English cue given below. Your response will be confirmed each time.

(1) a doctor (male)
(2) a young American (female)
(3) a Japanese (female)
(4) a German (male)
(5) a Russian (female)
(6) an Italian (male)
(7) a young Frenchwoman
(8) a Belgian (male)
(9) a student (male)

88. When dealing with other kinds of cases involving gender-extrinsic words, however, the gender is determined differently.

89. For example, study the following sentences.

(Quella spia ɛ̀ americana.)X	'That spy is American.'
(Quella guardia ɛ̀ simpạtica.)X	'That guard is nice.'
(Quella persona ɛ̀ scema.)X	'That person is stupid.'
(Quella vittima ɛra zɔppa.)X	'That victim was lame.'
(Quella gu̇ida ɛ̀ occupata.)X	'That guide is busy.'

(Quel capo è americano.)X	'That boss is American.'
(Quel funzionario non è sempre diplomatico.)X	'That officer is not always diplomatic.'
(Quell'ufficiale è fantastico.)X	'That (military) officer is fantastic.'
(Quell'agente è occupato.)X	'That agent is busy.'

90. In each of these examples the second word is a gender-intrinsic word -- *spia*, *guardia*, *persona*, *vittima* and *guida* are all grammatically feminine, whereas *capo*, *funzionario*, *ufficiale* and *agente* are all grammatically masculine.

91. Notice how the last word in each sentence refers to the gender-intrinsic word.

*92. Is the last word in each sentence gender-intrinsic or gender-extrinsic?

93. Notice how the last word in the first five sentences is grammatically feminine, whereas the last word in the last four sentences is grammatically masculine.

94. In other words, the gender-extrinsic word that directly refers to a gender-intrinsic word agrees with it in gender.

95. Said still another way, the gender of the gender-extrinsic word is *determined* by the gender of a gender-intrinsic word being referred to.

*96. Look again at the examples of frame no. 89. Do any of these sentences show whether the person referred to is male or female?

*97. Does the gender of the last word in each of these sentences depend on the sex referent?

*98. Now translate the following into Italian.

a) That (male) spy will be a *student* in Rome.

____

b) That (male) spy is a young *American*. [use: *giovane* for 'young']

____

*99. Of what gender are the equivalents of the underlined English words in the two sentences you just translated?

*100. What determined the gender of these two words, the grammatically feminine word *spia* or the sex referent?

*101. In frame no. 98, then, were the masculine forms studente and americano selected in accordance with what was stated in frame no. 85?

*102. However, while still talking about the same male spy, but without referring to the word spia itself, which of the following ((a) or (b)) should you say?
   a) È americana.
   b) È americano.

*103. Thus, was the form of 'American' here determined by (a) the word spia or (b) the sex referent?

104. What we have been trying to illustrate in frames no. 88 through no. 103 is the following rule:
   When dealing with gender-extrinsic words other than those described in frame no. 85, the gender selection is based on:
   1) the gender of a gender-intrinsic word that is being referred to and that has in almost all cases been just mentioned (frames no. 89 through no. 97), or
   2) in the absence of the above, the sex referent (frames no. 102-103).

105. It is important that you remember frames no. 85 and no. 104 since these two frames tell you what determines the gender of gender-extrinsic words.

106. What is said in frames no. 85 and no. 104 regarding gender applies also to number.

*107. Thus, translate the following into Italian.
   a) 'Those (male) spies are students of Greek.'

   ____

   b) 'Those spies are American(s).'

   ____

   c) 'They [referring to the male spies but without the word spie in mind] are American(s).'

   ____

108. In determining the gender and number of a gender-extrinsic word, if no gender-intrinsic word is being referred to and there is no specific sex referent, the masculine singular form is normally used.

*109. Thus, if you wish to refer to an American in general, which of the following should you say?
a) un'americana
b) un americano

*110. How do you say, 'What is that?' in Italian when you want to know the name of a particular object?

*111. Translate, 'We speak Italian.'

*112. Study the following model.

S: Tre di questi capi sôno americani ed uno ɛ̀ italiano.
'Three of these bosses is American and one is Italian.'

R-S: Soltanto un capo ɛ̀ italiano? Chi ɛ̀?
'Only one boss is Italian? Who is it?'

R: Sɔnia Pinzan.

S: Ɔh, ɛ̀ italiana lɛi?
'Oh, is she Italian?'

R: Sì, ɛ̀ italiana.
'Yes, she's Italian.'

Imagine that someone is looking at a list of names. As in the model you will be given a statement about some people. Ask a question about the last part of the statement, using: Soltanto un/una ..... ɛ̀ .....? Chi ɛ̀? When given the name, you ask, surprised: Ɔh, ɛ̀ ...... lui/lɛi? Your second question will then be answered in the affirmative. Your questions will be confirmed each time. - The purpose of this drill is to show how the same speaker (in this case, the student) may use a descriptive word like ŧitaliano once in its masculine form and another time in its feminine form, both times referring to the same person.

* * * * *

113. The word ŧuɔvo is one of a limited group of genderables that behave in a unique manner.

114. Such genderables are peculiar because they are MASCULINE in the SINGULAR, ending in -o, but FEMININE in the PLURAL, ending in -a.

115. Repeat and learn the following.

MASCULINE	FEMININE
(Quest'uɔvo ɛ̀ fresco.)X 'This egg is fresh.'	(Queste uɔva sôno fresche.)X 'These eggs are fresh.'
(Questo paio ɛ̀ brutto.)X 'This pair is ugly.'	(Queste paia sôno brutte.)X 'These pairs are ugly.'
(Questo centinaio* ɛ̀ caro.)X 'This hundred is expensive.'	(Queste centinaia sôno care.)X 'These hundreds are expensive.'
(Questo migliaio* ɛ̀ cattivo.)X 'This thousand is bad.'	(Queste migliaia sôno cattive.)X 'These thousands are bad.'
(Quel miglio ɛ̀ esatto.)X 'That mile is exact.'	(Quelle miglia sôno esatte.)X 'Those miles are exact.'
(Quel braccio ɛ̀ lungo.)X 'That arm is long.'	(Quelle braccia sôno lunghe.)X 'Those arms are long.'
(Quel dito ɛ̀ corto.)X 'That finger is short.'	(Quelle dita sôno corte.)X 'Those fingers are short.'
(Quel labbro ɛ̀ grɔsso.)X 'That lip is $\left\{\begin{array}{l}\text{fat}\\ \text{big.'}\end{array}\right.$	(Quelle labbra sôno grɔsse.)X 'Those lips are $\left\{\begin{array}{l}\text{fat}\\ \text{big.'}\end{array}\right.$

*116. Study the following model.

S:	Quest' uɔvo ɛ̀ fresco.	'This egg is fresh.'
R:	Anche queste uɔva sôno fresche.	'These eggs are fresh, too.'

Follow the above model with the statements you will hear. Your response will be confirmed each time.

*117. Study the following model.

S:	Queste uɔva sôno fresche.	'These eggs are fresh.'
R:	Anche $\left.\begin{array}{l}\text{quest'}\\ \text{questo}\end{array}\right\}$ uɔvo ɛ̀ fresco.	'This egg is fresh, too.'

Follow the above model with the statements you will hear. Your response will be confirmed each time.

---

* NOTE: The words centinaio and migliaio refer to approximate numbers.

TEST A (not recorded)

In accordance with the guidelines given in this unit, for each of the forms listed below, choose from the following items - amica, amico, pôsto, studɛnte, studentessa, uɔmo - that word which might occur immediately after it in a breath group. NOTE: In some cases, as in no. 2, more than one possibility exists.

1) buɔn' ________

2) buɔn ________; buɔn ________; buɔn ________

3) buɔno ________

4) buɔna ________

5) quest' ________; quest' ________; quest' ________

6) questo ________; questo ________

7) questa ________

8) quell' ________; quell' ________; quell' ________

9) quel ________

10) quello ________

11) quella ________

12) bɛll' ________; bɛll' ________; bɛll' ________

13) bɛl ________

14) bɛllo ________

15) bɛlla ________

16) grand' ________; grand' ________; grand' ________

17) gran ________

18) grande ________; grande ________; grande ________

TEST B (not recorded)

In accordance with the guidelines given in this unit, for each of the titles listed below, choose from the following items - Agata, Antonio, Eugenio, Giovanni, Maria, Stêfano - that name which might occur immediately after it in a breath group. NOTE: In some cases, as in no. 1, more than one possibility exists.

1) Sant' __________; Sant' __________; Sant' __________

2) San __________

3) Santo __________

4) Santa __________

5) Fra __________; Fra __________; Fra __________; Fra __________

6) Don __________; Don __________; Don __________; Don __________

7) Suor __________; Suor __________

TEST C (answers not recorded)

DICTATION: You will hear fifteen sentences. Write each one as you hear it, paying special attention to apostrophes.

1) ______________________________

2) ______________________________

3) ______________________________

4) ______________________________

5) ______________________________

6) ______________________________

7) ______________________________

8) ______________________________

9) ______________________________

10) ______________________________

11) ______________________________

12) ______________________________

13) ______________________________

14) ______________________________

15) ______________________________

TEST D (answers not recorded)

The instructions for this test are those of frame no. 80, but using the English cues given here.

1) Japanese - ______________________________
2) ambassador - ______________________________
3) waiter - ______________________________
4) Protestant - ______________________________
5) Christian Democrat - ______________________________
6) consul - ______________________________
7) Russian - ______________________________
8) Republican - ______________________________
9) sergeant - ______________________________
10) doctor - ______________________________
11) spy - ______________________________
12) Hebrew - ______________________________
13) brother [religious] - ______________________________
14) psychiatrist - ______________________________
15) in the military - ______________________________
16) guard - ______________________________
17) Socialist - ______________________________
18) German - ______________________________
19) Catholic - ______________________________
20) Foreign Service Officer - ______________________________

TEST E (not recorded)

In each of the sentences below, fill in the blanks with the proper form of †bɛllo.

1) Ɛ̀ un _____ americano.
2) Quella spia ɛ̀ _____.
3) Ɛ̀ una _____ giapponese.
4) Marịa ɛ̀ sɛmpre _____.
5) Quel capo ɛ̀ _____.
6) Quel giọvane ɛ̀ _____.
7) Quel _____ giọvane ɛ̀ qui.
8) Quella giọvane ɛ̀ _____.
9) Quelle guardie sôno _____.
10) Questi funzionari non sôno _____.
11) Quell'agɛnte ɛ̀ _____.
12) Quella vịttima ɛra _____.
13) Quest'uɔvo ɛ̀ _____.
14) Quelle dita sôno _____.
15) Questo _____ paio mi piace molto.
16) Queste uɔva non sôno _____.
17) Questo programma ɛ̀ _____.
18) Questa _____ radio mi piace.
19) Quelle guide sôno _____.
20) Questi vaglia sôno _____.
21) Quel _____ studɛnte mi piace molto.
22) Quel _____ sergɛnte ɛ̀ a Roma.

TEST F (not recorded)

Next to each of the words listed put a check in the appropriate column according to whether the word is (a) GENDER-EXTRINSIC, (b) MASCULINE, (c) FEMININE, or (d) MASCULINE IN THE SINGULAR AND FEMININE IN THE PLURAL.

	GE (a)	M (b)	F (c)	M(sg) F(pl) (d)
1) agente				
2) ambasciatore				
3) americano				
4) animale				
5) artista				
6) attore				
7) bambino				
8) braccio				
9) buono				
10) cameriere				
11) capo				
12) centinaio				
13) cinese				
14) città				
15) colonnello				
16) console				
17) democrạtico				
18) dito				
19) dottore				
20) funzionario				
21) grande				
22) guardia				
23) guida				
24) impiegato				
25) insegnante				

		(a)	(b)	(c)	(d)
26)	[labbro				
27)	[libro				
28)	[mano				
29)	[miglio				
30)	[migliaio				
31)	[nome				
32)	[occupato				
33)	[paio				
34)	[persona				
35)	[presidɛnte				
36)	[programma				
37)	[protestante				
38)	[psichiatra				
39)	[sergɛnte				
40)	[spɛcie				
41)	[spesa				
42)	[spia				
43)	[statale				
44)	[studɛnte				
45)	[süicida				
46)	[ufficiale				
47)	[uɔmo				
48)	[uɔvo				
49)	[vino				
50)	[vịttima				

TEST G (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) That good-looking student doesn't study very much. He doesn't like to study.

2) It's in the Garda, a large lake in the North.

3) He's both a great gentleman and a great Italian.

4) That beautiful studio belongs to Mr. Jones.

5) That beautiful book is not Dr. Russo's.

6) Who are those beautiful actresses?

7) What kind of work does that man do here in Rome?

8) Who is that guide? Is he an American?

9) Is that guide American?

10) He's a good employee but he talks a lot.

11) Are you a Foreign Service Officer? I thought you were in the military.
[NOTE: Put this idea into Italian in the form of a question.]

12) Those women are Foreign Service Officers. They work at the American Embassy in London.

13) There's a military officer on the $\left\{\begin{array}{l}\text{line}\\\text{phone.}\end{array}\right.$ He'd like to speak with one of the agents.

14. There are hundreds of mistakes here. Why are they always making mistakes?

15) These three pairs are beautiful but I only want that pair over there.

16) Those eggs aren't expensive and they are magnificent.

17) They don't work for the government. They are priests.

18) Is he a priest? I thought he was a doctor. [SEE NOTE for no. 11]

19) What is your nationality? Are you Spaniards?

20) These waiters are always nice. I like them a lot.

TEST H (answers not recorded)

COMPREHENSION EXPANSION: You will hear a narrative in Italian. The narrative purposely contains several new items that were not introduced in previous units. After hearing it one or more times, write a résumé in English of all that you understood. Try to guess the meaning of the new items from their form and their context. The idea is to see how well you can guess. Indicate here how many times you listen to the narrative ---- __________ times.

TEST I (not recorded)

The meaning of some of the new items found in the narrative of TEST H can be easily guessed. Give the Italian equivalents (used in the narrative) of the following.

1) Christmas - ____________
2) important - ____________
3) decorations - ____________
4) trepidation - ____________
5) Santa Claus - ____________
6) in general - ____________
7) Epiphany - ____________
8) tradition - ____________
9) policemen - ____________
10) government - ____________

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the utterances of TEST C, paying special attension to SYLLABIC BREAKS.

3) Instructor asks questions as in TEST D, but referring to *real people* known to the students. When a student answers, the instructor then asks: *Ɛ̀ un buɔn .....?* or *Ɛ̀ una buɔna .....?*

4) Study the following model.

S:	Ɛ̀ bɛllo X?	'Is X good-looking?'
R:	Sì, ɛ̀ un bɛl	'Yes, (s)he's a good-looking....'
	(or)	(or)
	No, non ɛ̀ un bɛl	'No, (s)he's not a good-looking ......'

Instructor asks questions using one of the following words *in the singular* --- ŧ*bɛllo*, ŧ*buɔno* or ŧ*grande*. The questions should preferably refer to real people or real things known to the students. Therefore, 'X' in the model would be the name of a person or the name of a thing (e.g. *questo libro*). Students reply accordingly as in the model, supplying the last word.

5) (if more than one student in class) Instructor makes a statement to student (a) (e.g. *Lui* (meaning student (b)) *vuɔle un libro*.) Student (a) asks student (b) a ŧ*quale* question, such as: *Quale (libro) vuɔle Lɛi*? Student (b) answers, using ŧ*questo* or ŧ*quello* (e.g. *Vorrɛi questo*.) and pointing.

(if only one student in class) Either the instructor or the student may start the drill with an opening statement. The other asks a ŧ*quale* question (as above) which is then answered by the first speaker with ŧ*questo* or ŧ*quello* while pointing.

Some sample verbs and nouns that might be used in this drill are:

VERBS	NOUNS (may be used in sg. or pl.)
ŧascoltare	ŧbraccio
ŧavere	ŧclasse
ŧcapire	ŧdito
ŧchiamare	ŧdonna
ŧdare	ŧinsegnante

VERBS
†desiderare
†domandare
†piacere
†preferire
†proporre
†studiare
†vedere
†volere

NOUNS (may be used in sg. or pl.)
†labbro
†lezione
†libro
†mano
†penna
†persona
†pôsto
†stanza
†studɛnte
†studio
†tạvolo
†telɛfono
†ufficio
†uɔmo

6) Same as Activity no. 5, but with the noun repeated in the final response (e.g. Vorrɛi questo libro.).

7) Same as Activity no. 6, but having in the final response †bɛllo inserted before the noun and qui or lì inserted after the noun (e.g. Vorrɛi questo bɛl libro qui.).

8) Students ask each other (or the instructor) questions using each of the words listed in TEST F except words no. 4, no. 27, no. 31, no. 36 and no. 49. Wherever possible, the words should be used with a female referent (e.g., no. 1: ɛ̀ un buon agɛnte la signorina X? or no. 2: Ɛ̀ ambasciatrice la signora X?); where this is not possible, the words should be used in their feminine form (e.g., no. 8: Sôno sporche queste braccia?). Responses to the questions must always be given.

9) Review the THOUGHT TRANSLATION sentences of TEST G selected at random.

10) With the instructor, students discuss real people, using everything they know how to say regarding such things as nationality, occupation, religion, political affiliation, etc.

UNIT XXX

*1. Do most Italian words end in a vowel, a semivowel or a consonant?

*2. When speaking Italian, which is more important, separating individual words or separating breath groups?

3. When one of the relatively few Italian words ending in a consonant comes in contact in a breath group with a following word beginning with a consonant, caution is in order.

4. Let us examine the case involving words ending in /L/. In Unit XV you were told that for this sound-type the front part of the tongue almost always touches the upper teeth or the ridge directly behind the upper teeth.

5. Thus, in cases such as the following, be careful to pronounce the /L/ correctly.
(quel signore)X (quel signore)X
(quel bɛl cane)X (quel bɛl cane)X
(quel bɛl gatto)X 'that beautiful cat' (quel bɛl gatto)X
(quel ristorante)X 'that restaurant' (quel ristorante)X

6. In some cases such as in an -ils- combination, the /L/ sometimes disappears and the result resembles an -ss- combination. Listen carefully and repeat.
(Dov'ɛ il signor Riva?)X (Dov'ɛ il signor Riva?)X
(Il sergɛnte parte domani.)X (Il sergɛnte parte domani.)X

7. Be careful, too, with words ending in -n. [See Unit XIV.]
(un cane)X (un cane)X
(un figlio)X 'a son' (un figlio)X
(un bambino)X (un bambino)X
(un ristorante)X (un ristorante)X

8. With an -nr- combination as in the last example the preceding vowel is sometimes nasalized and the nasal consonant is dropped. Listen carefully and repeat.
(un ristorante)X (un ristorante)X
(un buɔn ristorante)X (un buɔn ristorante)X

9. Sometimes a word beginning with s + consonant is preceded by the letter i- after a word ending in a consonant. Thus, the items on the left may occur as on the right:
(in Scɔzia) 'in Scotland' (in Iscɔzia)X
(in Spagna) 'in Spain' (in Ispagna)X
(in Svɛzia) 'in Sweden' (in Isvɛzia)X
(in Svịzzera) 'in Switzerland' (in Isvịzzera)X
(per sbaglio) 'by mistake' (per isbaglio)X

* * * * *

10. When the coming together of two words in a breath group brings two vowel letters together no complete pause should ever be present! Notice how in the following phrases the voice continues between the last two words.

(Ci sarà Anna.)X	'Anna will be there.'	(Ci sarà Anna.)X
(Ci sarɔ̀ ɔggi.)X	'I'll be there today.'	(Ci sarɔ̀ ɔggi.)X
(Ci sarà ɔggi.)X	'(S)he'll be there today.'	(Ci sarà ɔggi.)X

*11. In each of the preceding examples, do the two vowel letters that are brought together represent stressed vowels?

12. In cases in which the vowel letters that are brought together do not both represent stressed vowels, one of the vowels tends to become a semivowel and in some cases (especially rapid speech) is lost.

*13. For example, listen to the following phrase. In how many syllables is it pronounced?
(diciɔtto italiani) 'eighteen Italians'

14. What you just heard might be represented as follows, with the syllables separated. NOTE: The accent mark is used over the first /T/ to show that the consonant is TENSE. Repeat!
(/DI-ČƆ-T́OY-TA-LYÁ-NI/)X (/DI-ČƆ-T́OY-TA-LYÁ-NI/)X

*15. In the preceding example which vowel became a semivowel, the /O/ or the /I/?

*16. Now listen to another pronunciation of the same phrase. In how many syllables is it pronounced?
(diciɔtto italiani)

17. What you just heard might be represented as follows with the syllables separated. Repeat!
(/DI-ČƆ-T́WI-TA-LYÁ-NI/)X (/DI-ČƆ-T́WI-TA-LYÁ-NI/)X

*18. In the preceding example which vowel became a semivowel, the /O/ or the /I/?

19. In more rapid speech the same phrase might be pronounced as follows:
(diciɔtto italiani)

20. What you just heard might be represented as follows, with the syllables separated. Repeat!
(/DI-ČƆ-T́I-TA-LYÁ-NI/)X (/DI-ČƆ-T́I-TA-LYÁ-NI/)X

*21. In the preceding example what happened to the final /O/ of the first word?

22. Frames no. 13 through no. 21 illustrate the principle explained in frame no. 12.

23. The vowel that either tends to become a semivowel or is lost is *always unstressed*, *often /I/ or /U/*, and *most often the first of the sequence*.

24. As closely as possible imitate the following phrases in which the two vowel letters in question are linked by ‿. In the pronunciation of these phrases you will hear a full vowel only for the second of these two vowel letters.

(Questi‿americani!)X
(Queste‿americane!)X
(Parla‿olandese?)X 'Do you speak Dutch?'
(Parla‿inglese.)X
(Voglio‿una matita.)X 'I want a pencil.'
(Mi porti‿un libro.)X
(Vado‿in Italia.)X
(Parlo‿arabo.)X

25. In breath groups in which two like unstressed vowels come together, one vowel is usually formed, long or short. Repeat!

(Tutti insieme!)X 'All together!' [said in 4 syllables]
(Tutti insieme!)X

26. The importance of all that has been said so far regarding breath groups should not be underestimated. In order to sound pleasing to the ear and to attempt to imitate educated Italian speech you must strive for mastery of this material.

* * * * *

*27. Now let us turn to something else. So far you have had two individual words for 'you,' one used as a singular (to address one person) and the other used as a plural (to refer to the person you are addressing *plus* one or more people). What are these two words?

28. Besides these two words, Italian has other words for 'you.' The reason you were given *Lei* and *voi* first is that these two are the ones that an adult will more readily need to know. Their range of usage is quite large.

29. At this time, however, two new words for 'you' will be introduced. These two words are much more limited in use and should be used with care.

30. In the plural, besides the word *voi*, Italians also use *Loro* (preferably capitalized).

31. Unlike *voi*, *Loro* is preferably used in highly formal situations such as when addressing two or more very important government officials or distinguished guests.

32. Although some Italians use *Loro* in situations in which other Italians would use *voi*, the distinction in the same speaker seems to be one of a more formal connotation for *Loro* as opposed to a less formal or an informal connotation for *voi*.

*33. Should you use *voi* or *Loro* in the following situation?
You are speaking to several friends whom you have invited over for drinks at your home.

*34. Should you use *voi* or *Loro* in this situation?
You are officially welcoming the Mayor and two other city officials.

35. Besides these distinctions, you should know that *voi* is the form generally used *to address the public* in a speech, an advertisement, etc.

36. Furthermore, *voi* is sometimes used as a *singular*, especially in written Italian as a translation of English 'you' or French 'vous.' This is commonly done in magazine cartoons.

37. If ever you are in doubt as to whether to use *Loro* or *voi*, use *Loro*!

38. In the singular, besides the word *Lei*, Italians also use *tu*.

39. Unlike *Lei*, *tu* is preferably used in highly informal situations such as most of the situations in which you are addressing a person (adult or child) that you would call by his or her first name. It is also used (a) in prayers and (b) for animals.

40. In addressing adults it is best for you *not* to use *tu* unless the Italian asks you to do so. The Italian will normally do this by saying something like:
(Perchè non ci diamo del tu?)X 'Why don't we use 'tu' with each other?'

(Ci diamo del tu?)X	'Shall we use 'tu' with each other?'
(Diạmoci del tu!)X	'Let's use 'tu' with each other!'
(Mi dia del tu, per favore.)X	'Please use 'tu' with me.'

41. Some conversations in which it is generally advisable for you to use Lεi and not tu are between:
    a) boss and secretary
    b) employer and domestic
    c) customer and waiter/waitress.

*42. Should you use tu or Lεi in the following situation? You are being introduced to the wife of one of your Italian co-workers.

*43. Should you use tu or Lεi in the following situation? You are speaking with your friend Carla.

44. If ever you are in doubt as to whether to use Lεi or tu, use Lεi.

45. To review the important uses of the forms for 'you,' study the following chart:

SITUATIONS	singular	plural
highly formal	Lεi	Loro
formal		voi (or) Loro
informal	Lεi (or) tu	voi
highly informal	tu	

46. In other words, the Italian forms for 'you' might be labeled as follows:

tu - informal, singular
Lεi - not highly informal, singular

voi - not highly formal, plural
Loro - formal, plural

* * * * *

47. In Unit XXVIII you learned that Italian verbs generally have at least five forms in a tense like the PRESENT.

*48. Write the forms indicated of the PRESENT TENSE of †ascoltare.

IO FORM - ____________ NOI FORM - ____________

VOI FORM - ____________

LEI FORM - ____________ LORO FORM - ____________

*49. In a situation in which you are addressing people as voi, which verb form should you use to address these people?

50. In a situation in which you are addressing people as Loro the verb form you should use to address these people is the LORO FORM.

*51. Thus, how would you say, 'Are you well, gentlemen?' in a highly formal situation?

52. In a situation in which you are addressing someone as tu, a special verb form must be used that we will call the TU FORM.

53. In the PRESENT TENSE this form may be derived from the LEI FORM as follows:

a) if the LEI FORM ends in an unstressed vowel, change the final vowel to -i (e.g. parli, proponi, finisci);

b) if the LEI FORM ends in a stressed vowel, add -i to it (thus: dai, fai, hai, puoi, sai, stai, vai).

*54. Write the PRESENT TENSE LEI FORM and TU FORM of the following verbs:

	LEI FORM	TU FORM
†ascoltare	____________	____________
†desiderare	____________	____________
†vedere	____________	____________
†dire	____________	____________
†capire	____________	____________
†sentire	____________	____________
†avere	____________	____________
†andare	____________	____________
†fare	____________	____________
†stare	____________	____________
†sapere	____________	____________
†potere	____________	____________
†tradurre	____________	____________
†bere	____________	____________

*55. Remembering the spelling rules explained in Unit XXVIII, write the PRESENT TENSE LEI FORM and TU FORM of the following verbs:

	LEI FORM	TU FORM
ƭcominciare		
ƭmangiare		
ƭstudiare		
ƭsciare		
ƭgiocare		
ƭspiegare		

56. Exceptions to the rule given in frame no. 53 are the following:

	LEI FORM	TU FORM
ƭɛssere	(ɛ̀)X	(sɛi)X
ƭɛsserci	(c'ɛ)X	(ci sɛi)X
ƭvolere	(vuɔle)X	(vuɔi)X

* * * * *

57. PRESENT TENSE TU FORMS end in -i. However, in Unit XXIV you were given some other verb forms that also end in -i.

58. For example, in Unit XXIV you were given the following forms of regular -are verbs:
(Scusi!)X
(Ascolti!)X
(Studi!)X
(Aspɛtti!)X
(Parli!)X

*59. What were such forms called in Unit XXIV?

*60. If they are FORMAL REQUEST FORMS, are they forms of tu or forms of Lɛi?

*61. Make sure that you are able to distinguish between a PRESENT TENSE TU FORM and a LEI REQUEST FORM of regular -are verbs. They both end in what letter?

* * * * *

*62. What did we decide to call the words io, Lɛi, lui, lɛi, noi, voi and loro in Unit XXVIII?

*63. What are two new BASIC IDENTIFIERS that you have seen in this unit?

*64. Like the other BASIC IDENTIFIERS, tu and Loro are also used for emphasis in cases like the following. Translate:

a) 'The doctor is American, but you are Italians, aren't you?' [use: Loro]

____

b) 'You are an American, but they are Italians, aren't they?' [use: tu]

____

65. The following responses to questions with chi are treated like other cases of emphasis and require a BASIC IDENTIFIER, usually after the verb. Repeat.

(Chi ɛ̀?)X 'Who is it?'	-	(ɛ̀ lui.)X 'It is he.'
(Chi comincia?)X 'Who is going to begin?'	-	(Comincia lɛi.)X 'She is (going to begin).'
(Chi va a Milano?)X 'Who is going to Milan?'	-	(Ci andiamo noi.)X 'We are (going there).'
(Chi ạbita lì?)X 'Who lives there?'	-	(Ci ạbitano loro.)X 'They live there.'

* * * * *

66. As we have seen so far, Italian verb forms must agree with their BASIC IDENTIFIERS. In talking about oneself as 'being well,' one says stɔ bɛne whether the word io is actually uttered or not; in talking about a third person as 'being well,' one says sta bɛne whether the word lɛi or lui is actually uttered or not.

67. Similarly, in Standard English one does not say 'I is well' or 'I are well,' but rather 'I am well,' since the word 'I' in Standard English goes with 'am' rather than with 'is' or 'are.'

68. In a sense, then, a word like 'I' in English or the BASIC IDENTIFIERS in Italian may be said to 'govern' the form of a verb in a given tense since they make a speaker select a particular verb form from within a given tense.

69. Elements that govern this kind of selection may conveniently be referred to as VERB GOVERNORS.

70. Notice that Italian equivalents of the English 'It is I,' 'It is you,' 'It is we,' etc. have the verb form agree with the following io, Lɛi, noi, etc.

(Sôno io.)X	'It is I.'	
(Sɛi tu.)X (Ɛ̀ Lɛi.)X	'It is you.'	[singular]
(Ɛ̀ lui.)X	'It is he.'	
(Ɛ̀ lɛi.)X	'It is she.'	
(Siamo noi.)X	'It is we.'	
(Siĕte voi.)X (Sôno Loro.)X	'It is you.'	[plural]
(Sôno loro.)X	'It is they.'	

*71. Thus, the VERB GOVERNOR in these Italian sentences is io, tu, Lɛi, etc., but what is the VERB GOVERNOR in each of the English equivalents given?

*72. Notice that the English equivalents of the same sentences may also be, 'I am (the one),' 'You are (the one),' etc., in which case what is the VERB GOVERNOR in English?

*73. Observe the following model.

S: Chi sôno i signori White? 'Who are Mr. and Mrs. White?'
R: Siamo noi. 'We are.'

You will now be asked questions with chi. Answer as in the model by using the English cues shown. Your response will be confirmed each time.

(1) I
(2) He
(3) they
(4) she
(5) we
(6) she
(7) I
(8) we
(9) they
(10) he

*74. A VERB GOVERNOR may be something that may be replaced by a BASIC IDENTIFIER. Thus, since in the following sentence Marịa e Rɔsa may be replaced by loro, what is the VERB GOVERNOR?
(Marịa e Rɔsa sôno italiane.)X

*75. On the other hand, what is the VERB GOVERNOR in each of the following sentences?
a) (Questa casa ɛ̀ grande.)X
b) (Ci sôno due cestini lì.)X

*76. What is the VERB GOVERNOR in the following sentences?

a)	(Chi sôno io?)X	'Who am I?'
b)	(Chi sɛi tu?)X	'Who are you?' [singular]
c)	(Chi siamo noi?)X	'Who are we?'
d)	(Chi siĕte voi?)X	'Who are you?' [plural]
e)	(Chi sôno loro?)X	'Who are they?'
f)	(Chi sôno i signori Croce?)X	'Who are Mr. and Mrs. Croce?'

77. The preceding frame illustrates that the VERB GOVERNOR is the last element in a construction consisting of:

chi + ɛ́ssere + BASIC IDENTIFIER (or) something that may be replaced by a BASIC IDENTIFIER

78. However, if the element following chi + ɛ́ssere is something other than the above, the VERB GOVERNOR is chi, which is always grammatically singular, even though the corresponding English may be plural! For example:

(Chi ɛ̀ americano qui?)X	'Who is American here?' 'Who are American here?'
(Chi non sta bɛne ɔggi?)X	'Who isn't well today?' 'Who aren't well today?'
(Chi parla francese qui?)X	'Who speak(s) French here?'
(Chi ɛ̀ avvocato qui?)X	'Who is a lawyer here?' 'Who are lawyers here?'

*79. Notice that in the first and last examples above, not only is the verb singular because of the singular chi, but so is another word. What is it?

*80. Study the following model.

S: I signori (garbled) sôno americani.
'Mr. and Mrs. (garbled) are American.'

R-S: Chi ɛ̀ americano?
'Who are American?'

R: I signori Richwood sôno americani.
'Mr. and Mrs. Richwood are American.'

You will hear a statement which is partially garbled, followed by a space. In this space ask a chi question as in the model. Your question will be confirmed and followed by a final response.

* * * * *

*81. What is the VERB GOVERNOR in each of the following?

a) (Vedo un cane.)X
b) (Chiamiamo il signor Russo.)X
c) (Non conoscete i signori Croce?)X
d) (Parli inglese?)X
e) (Oggi parli in inglese?)X

82. In addition to a VERB GOVERNOR, a verb may be used with something else that answers the question Chi? 'Whom?' or Che cosa? 'What?' in connection with the verb.

83. For example, observe the following in which the first four sentences listed in frame no. 80 appear as responses or suggestions.

a) Che cosa vede Lɛi? - Vedo un cane.
b) Chi chiamate voi? - Chiamiamo il signor Russo.
c) Chi non conoscete? Non conoscete i signori Croce?
d) Che cosa parli? Parli inglese?

*84. What element in each of the sentences on the right seems to answer the question Chi? or Che cosa?

85. Such elements will be referred to as DIRECT OBJECTS of the verb.

86. In the case of sentence (e) of frame no. 81, on the other hand, there is no DIRECT OBJECT of the verb since inglese there does not answer the question Che cosa? but rather In che cosa? 'In what?'

*87. Do verb forms always have a DIRECT OBJECT?

*88. Do the verbs in the following sentences have any DIRECT OBJECT?

(Andiamo a Venezia.)X
(Sôno in ufficio.)X
(Parlo con la signorina Jones?)X

*89. According to the definition of DIRECT OBJECT that you have been given in this unit, what is the DIRECT OBJECT of the verb in the following sentences?

a) (Giạcomo è italiano.)X
b) (Alfrẹdo è attore.)X

TEST A (answers not recorded)

DICTATION: You will hear twenty utterances. Write each one as you hear it, paying special attention to word divisions.

1)______________________________

2)______________________________

3)______________________________

4)______________________________

5)______________________________

6)______________________________

7)______________________________

8)______________________________

9)______________________________

10)______________________________

11)______________________________

12)______________________________

13)______________________________

14)______________________________

15)______________________________

16)______________________________

17)______________________________

18)______________________________

19)______________________________

20)______________________________

TEST B (not recorded)

For each of the following situations indicate the form of address (tu, Lei, voi or Loro) you should use. NOTE: If the situation tells you nothing about whether those being addressed are distinguished people or close friends of yours, do not assume so.

1) You are speaking to Mr. Rossi, a recent acquaintance of yours.

2) You are addressing a group of newspapermen at a press conference.

3) You are telling the porter at the airport where to take your luggage.

4) You are speaking to the ambassador and his wife.

5) You are a visa officer interviewing a visa applicant, a businessman in his forties.

6) You are inviting the Bianchis to your home for dinner. Mr. Bianchi is an old friend of yours with whom you use the 'tu' form, but Mrs. Bianchi you have just met. How do you address both of them together?

7) You are speaking with Angelo who is eight years old.

8) You are escorting a group of Italian visitors on a tour of a USA exhibition at an international fair.

9) You are in a restaurant giving the waiter your order.

10) You are being introduced to two Italian senators.

11) You are addressing yourself, saying something like, 'You are an idiot, Jack.'

12) You are asking your secretary to call someone for you.

13) You have just met and are talking to a twenty-year-old Italian girl.

14) You are chatting with Giacomo, a close friend of yours.

15) You are the desk clerk of a first-class hotel addressing two or more distinguished guests.

16) You are speaking to a sales clerk in a store.

17) You are a visa officer interviewing two visa applicants, husband and wife.

18) You are at a garage, asking the mechanic to check a few things in your car.

TEST C (answers not recorded)

You will hear statements in the IO FORM. For each statement write out a question in the TU FORM, expressing surprise, as in the following example:

S: Ạbito a Wạshington. 'I live in Washington.'
R: Oh, ạbiti a Wạshington? 'Oh. You live in Washington?'

1) ____
2) ____
3) ____
4) ____
5) ____
6) ____
7) ____
8) ____
9) ____
10) ____
11) ____
12) ____
13) ____
14) ____
15) ____
16) ____
17) ____
18) ____
19) ____
20) ____
21) ____
22) ____
23) ____
24) ____
25) ____

26)____

27)____

28)____

29)____

30)____

31)____

32)____

33)____

34)____

35)____

TEST D (not recorded)

For each of the following sentences identify the VERB GOVERNOR and the DIRECT OBJECT OF THE VERB. If a sentence has no DIRECT OBJECT, leave the second column blank.

	VERB GOVERNOR	DIRECT OBJECT
1) Marịa e Roberto sôno italiani.		
2) Ci sôno due cestini lì.		
3) Vedo un cane.		
4) Non mi piạcciono quelle signorine.		
5) A quale partito polịtico appartiene Carlo?		
6) Chiamiamo il signor Russo.		
7) Lịtiga sempre con la segretaria.		
8) Parlo con la signorina Jones?		
9) Non conoscete i signori Croce?		
10) Vorrei una stanza per due giorni.		
11) In questa città ci sôno centinaia di studenti.		
12) Parli inglese?		
13) In quell'ufficio parla sempre la segretaria del signor Jones.		
14) Chiama i signori Jones il dottor Russo?		
15) Oggi parli in inglese?		

TEST E (not recorded)

Underline the VERB GOVERNOR in each of the following questions.

1) Chi ɛ̀ lɛi?
2) Chi ɛ̀ americano qui?
3) Chi non sta bɛne ɔggi?
4) Chi sôno i signori Rossi?
5) Chi chiamate voi?
6) Chi conọscono quelle signore?
7) Chi sôno io?
8) Chi parla francese qui?
9) Chi ɛ̀ quell'uɔmo?
10) Chi ɛ̀ avvocato qui?
11) Chi c'ɛ̀ in ufficio?
12) Chi ɛ̀ Marịa Ricci?
13) Chi conosce i signori Brown?
14) Chi chiạmano Anna e Rɔsa?
15) Chi siamo noi?

TEST F (not recorded)

Translate the following thoughts into Italian by using only what has been presented so far.

1) [addressing a child] Do you know where I might find a good restaurant?

2) [addressing a waiter] Do you see that man over there? Do you know who he happens to be?

3) [addressing a waiter] Waiter, bring me a salad. Wait! Make that two salads, please.

4) [addressing a maid] Will you be able to work Saturday night?

5) Shall we use 'tu' with each other? - All right! Let's use 'tu' with each other.

6) [addressing a secretary] You can finish this this afternoon, if you wish.

7) [addressing a boss] Are you busy? There is a lawyer here. He says that he would like to speak with you.

8) [addressing a customer] You don't like these books? All right. Would you rather have this one?

9) [addressing two co-workers] Where are you going? Aren't you supposed to work today?

10) [addressing two distinguished guests] Are you leaving tomorrow? Whan do you plan to get there?

TEST G (answers not recorded)

You will hear a narrative in Italian followed by thirteen questions. On the lines below, answer each question in Italian by using more than one or two words.

1)____

2)____

3)____

4)____

5)____

6)____

7)____

8)____

9)____

10)____

CLASSROOM ACTIVITY

1) Correct test answers.

2) Students read the sentences of TEST A, paying special attention to word divisisons.

3) Using the sentences of TEST D, one student reads a sentence to another student (or to the instructor if there is no other student). If the sentence is a statement, the latter individual asks the first speaker a normal, related chi? or che cosa? question which is then answered by the first speaker. If the sentence is a question, the second student (or the instructor) simply gives a normal response.

4) Using each of the sentences of TEST E, one student asks the question and another gives a normal response. If there is only one student in class, the instructor asks the questions.

5) Following the model of frame no. 80, the instructor makes a statement that is partially garbled. The student asks a chi? question which is then answered by the instructor. If possible, real, known people should be referred to.

6) Same as activity no. 5, but with the instructor-student roles reversed.

7) Review the THOUGHT TRANSLATION sentences at random from TEST F of Units XXVI, XXVIII, XXX and TEST G of Units XXVII, XXVIII and XXIX.

8) After one reading (more, if needed) of the narrative of TEST G at normal speed by the instructor, students retell it from memory (in their own words, if possible).

9) Students retell the narrative of TEST G, imagining that they are the 'io,' the original narrator.

10) Students retell the narrative of TEST G, imagining that they are Marịa.

11) Using the narrative of TEST G as a sample story of what two people usually do on an average day, students practice telling a real-life story primarily using the NOI FORM.

12) INFORMAL CONVERSATION: Using some frequently occurring verbs, the instructor asks students leading* questions in the TU FORM. The instructor will try to make the questions as 'real' and 'natural' as possible. (See classroom activity no. 5 of Unit XXVIII.)

*The word 'leading' here means that instead of simply asking a long series of questions, the instructor uses the questions as stimuli for initiating a conversation. Students should try to use everything they can, including the TU FORM.

RECAPITULATION (Units XXVI - XXX)

SOUND-TYPES

Sound-types	written symbols	as in:	unit
/Š/ (always TENSE)	sc [before ɛ, e, i]	scɛna, scemo, sci	XXVI
	sci [elsewhere]	scià, sciɔpero, sciupare	
/T͡S/ (always TENSE)	zz [usually between vowel sounds]	razza	XXVII
	z [elsewhere]	zio, Lazio	
/D͡S/ (always TENSE)	ƶƶ [usually between vowel sounds]	raƶƶa	XXVII
	ƶ [elsewhere]	ƶɛro, aƶiɛnda	

CONSONANTS BEST TREATED AS ALWAYS TENSE (Unit XXVII)

/Ň/ - as in: bagno

/Ľ/ - as in: aglio

/Š/ - as in: fascio

/T͡S/ - as in: Venɛzia

/D͡S/ - as in: aƶiendale

SLACK VERSION OF /Š/ for /Č/ BETWEEN VOWEL SOUNDS (Unit XXVI)

Between vowel sounds (as in the word pace), some speakers, especially Tuscans, may pronounce a slack sound similar to /Š/ in places where other Italians pronounce /Č/. Either pronunciation of pace, however, will differ from that of pasce!

THE LETTER Z (Unit XXVII)

The letter z (or zz) in Italian may stand for either /T͡S/ or /D͡S/. Conventional Italian spelling does not differentiate the two sound-types. Wherever this text has **ƶ** (or **ƶƶ**), the student should use /D͡S/. Wherever this text has z (or zz), /T͡S/ is always acceptable, although in some of these cases an Italian may prefer /D͡S/ instead.

SYLLABICATION IN SPOKEN ITALIAN (Unit XXVIII)

In spoken Italian, syllables are separated in such a way that a SYLLABIC BREAK occurs before one of the following:

a) a vowel that is preceded by another vowel - e.g., zi-o
b) a semivowel that is between vowels - e.g., l'A-ia
c) a single consonant sound-type - e.g., pa-pa
d) the last consonant of a group - e.g., ques-to
or
the entire group when it is represented by: zɛ-bra

$$\left.\begin{matrix}p\\b\\t\\d\\c\\g\\f\\v\end{matrix}\right\} + \left\{\begin{matrix}l\\r\end{matrix}\right.$$

MORE ON VOWEL LENGTH (Unit XXVIII)

Stressed vowels that end syllables are usually longer than those that do not end syllables. Thus, of the examples given under SYLLABICATION IN SPOKEN ITALIAN, the stressed vowel in questo is usually pronounced shorter than the stressed vowel in each of the other Italian examples.

SYLLABICATION IN WRITTEN ITALIAN (Unit XXVIII)

In writing and printing, syllabication is important in order to know what to do when approaching the end of a line and there is only enough room for part of a word. In such cases, the syllabication rule given above for spoken Italian is generally followed. However, there are four important exceptions.

1) Combinations of vowel letters (a,e,ɛ,i,o,ɔ,u) are generally not separated.

   Thus, the vowel letters in either zio or l'Aia should not be separated.

2) Tense consonants represented by a symbol containing two like consonant letters or by -cq- show a syllabic break between the two consonant letters involved.

   Thus: raz-za, ac-qua

3) S before a consonant is normally not separated from the consonant it precedes.

Thus: que-sto

4) Some writers separate a prefix from the rest of the written word.

Thus: in-ạ-bi-le (prefix in-)

In addition, some writers or printers dislike having the last word of a line end in an apostrophe. Thus, either of the following may be found:

........................una
artista.....................

or

........................un'
artista....................

ELISION (Unit XXIX)

The dropping of the final vowel of a word immediately before a vowel or a semivowel of another word is very common in certain breath groups and is referred to as ELISION. ELISION is normally represented in writing by an apostrophe. (see frames no. 6 and no. 7) For example, un'italiana, c'è, anch'io.

APOCOPATION (Unit XXIX)

APOCOPATION is the dropping of the final unstressed vowel or unstressed syllable of a word.

a) Some such words may occur with nothing following them and they are written with an apostrophe. For example, po' (short for poco) as in: aspetti un po'.

b) Other such words have APOCOPATION only immediately before another word in a breath group and these words are never represented in writing with an apostrophe. For example, vuol parlare for vuole parlare.

Although APOCOPATION is generally optional*, it is normal to have it with words of more than one syllable which end in -e or -o preceded by n, r, m or l (the consonant letters in the word 'normal').

* See frame no. 29 for those cases in which APOCOPATION should take place!

CONSONANTS BROUGHT TOGETHER IN BREATH GROUPS (Unit XXX)

A word ending in the letter l or n brought in contact with a following word beginning with a consonant results in some interesting sound combinations (see frames no. 5 - 8).

Sometimes a word beginning with s + consonant is preceded by the letter i- after a word ending in a consonant. Thus, per sbaglio may occur as per isbaglio.

VOWELS BROUGHT TOGETHER IN BREATH GROUPS (Unit XXX)

When the coming together of two words in a breath group brings two vowel letters together, no complete pause should ever be present. In such cases, if the vowel letters brought together do not both represent stressed vowels, one tends to become a semivowel and in some cases (especially rapid speech) is lost. The vowel that does so is always unstressed, often /I/ or /U/ and most often the first of the sequence.

For example:	ci sarà Ạgata	/CISARÁÁGATA/
	diciotto italiani	/DIČƆ́TOYTALYÁNI/ or /DIČƆ́TWITALYÁNI/ or /DIČƆ́TITALYÁNI/ (rapid speech)

COMPOUND VERBS (Unit XXVI)

A COMPOUND VERB is one consisting of a prefix (like ri-) plus a base verb (like †vedere). Thus, †rivedere is a COMPOUND VERB.

SYNCOPATED INFINITIVES (Unit XXVI)

A SYNCOPATED INFINITIVE is one that has become shortened from an earlier, archaic form which can be useful in remembering some of the other forms of a given verb. The Italian SYNCOPATED INFINITIVES are the following, together with their compounds:

bere	from an earlier, archaic	bẹvere
dire	from an earlier, archaic	dịcere
fare	from an earlier, archaic	fạcere
porre	from an earlier, archaic	pọnere
trarre	from an earlier, archaic	trạere

and verbs ending in: -durre,
like produrre from an earlier, archaic prodụcere

VERB CLASSES (Unit XXVI)

Italian has three VERB CLASSES defined according to the ending of the INFINITIVE. In the case of SYNCOPATED INFINITIVES, the VERB CLASS is determined by the earlier, archaic form. Thus,

CLASS I	CLASS II	CLASS III
ƚascoltare	ƚvedere (and syncopated infinitives)	ƚcapire

VERB IRREGULARITIES OR PECULIARITIES (Unit XXVI)

CLASS I

Some verbs with infinitives of more than three syllables have their stress in the PRESENT TENSE SINGULAR forms (and the LORO FORM) on the third vowel from the end rather than on the second vowel from the end. (see frames no. 47 and 48)

Thus: ƚabitare - ạbito, ạbiti, ạbita, ạbitano

CLASS II

Some CLASS II infinitives are stressed on the second vowel from the end (like vedere) whereas most are stressed on the third vowel from the end (like piovere).

Most verbs with infinitives in -cere, scere or -gere have PRESENT TENSE IO FORMS AND LORO FORMS that only look regular in their written forms.

Thus: ƚvịncere - vinco, vinci, vince, vịncono

ƚconoscere - conosco, conosci, conosce, conọscono

ƚlɛggere - lɛggo, lɛggi, lɛgge, lɛggono

In addition to the above, CLASS II contains many highly irregular verbs to be learned through observation.

CLASS III

Although most CLASS III verbs have forms like ƚcapire (capisco, capisci, capisce, capiscono) a few (about twenty) have forms like ƚpartire (parto, parti, parte, pạrtono).

BASIC IDENTIFIERS (Units XXVI, XXVIII and XXX)

Words used to emphasize or clarify the idea of someone or something involved in the meaning of Italian verb endings are called BASIC IDENTIFIERS. Such words are io, tu, Lɛi, lui, lɛi, noi, voi, Loro and loro.

IO FORM, LEI FORM, ETC. (Units XXVI, XXVIII and XXX)

Verb forms may be referred to by the BASIC IDENTIFIER that might occur with them. Thus:

IO FORM - *ascolto*
TU FORM - *ascolti*
LEI FORM - *ascolta*
NOI FORM - *ascoltiamo*
VOI FORM - *ascoltate*
LORO FORM - *ascoltano*

FORMATION OF PRESENT TENSE TU FORM (Unit XXX) GENERAL RULE

If the LEI FORM ends in an unstressed vowel, change the final vowel to -*i*;

If the LEI FORM ends in a stressed vowel, add-*i* to it.

Thus:	LEI FORM	TU FORM
	abita	*abiti*
	sta	*stai*

FORMATION OF PRESENT TENSE LORO FORM (Unit XXVIII) GENERAL RULE

If the LEI FORM ends in unstressed /A/, add -*no* to it;
If the LEI FORM ends in stressed /A/, add -*nno* to it;
If the LEI FORM does not end in /A/, add -*no* to the IO FORM.

Thus:	LEI FORM	LORO FORM
	abita	*abitano*
	sta	*stanno*
	vede	*vedono*
	capisce	*capiscono*

VERB GOVERNOR (Unit XXX)

The element that may be said to 'govern' the form of a verb in a given tense (since it makes the speaker select a particular verb form from within a given tense) is the VERB GOVERNOR.

As a VERB GOVERNOR, the word *chi* is always grammatically singular.

Thus: *Chi è americano qui*? 'Who is American here?' or
'Who are American here?'

DIRECT OBJECT OF THE VERB (Unit XXX)

Something other than the VERB GOVERNOR, that answers the question *Chi*? 'Whom?' or *Che cosa*? 'What?' in connection with a verb is the DIRECT OBJECT of the verb.

FORMS OF ADDRESS (Unit XXX)

SITUATIONS	singular	plural
highly formal	Lεi	Loro
formal		voi (or) Loro
informal	Lεi (or) tu	voi
highly informal	tu	

RELATIONSHIP BETWEEN CERTAIN VERBS, WORDS IN -ZIONE AND THEIR ENGLISH COGNATES (Unit XXVII)

Many CLASS I verbs with infinitives of more than three syllables that have their stress in the PRESENT TENSE SINGULAR forms on the third vowel from the end have related forms in -zione. Furthermore, the Italian stress on the singular verb forms parallels the English stress on most of the corresponding cognates.

Thus: INFINITIVE	ENGLISH COGNATE
abitare	inhabit

IO FORM	LEI FORM
abito	abita

WORD IN -ZIONE
abitazione

THE I RULE (Unit XXVIII)

Two i's together are not normally found in the spelling of Italian words unless the first one stands for a stressed /I/.

Thus:

						(pronounced)
	mangi-	+	-iamo	=	mangiamo	/MANĞÁMO/
	scĭ-	+	-iamo	=	scĭamo	/ŠIÁMO/
sg.						
bacio:	baci-	+	-i	=	baci	/BÁČI/
zio:	zi- (with stressed /I/)	+	-i	=	zii	/T͡SÍI/

-CH- AND GH- BEFORE CERTAIN VERB ENDINGS AND IN PLURAL GENDERABLES (Unit XXVIII)

gioc- + -iamo - giochiamo

spieg- + -iamo = spieghiamo

sg.
pɛsca: pɛsc- + -e = pɛsche
vôga: vôg- + -e = vôghe

PLURAL OF GENDERABLES IN -CO AND -GO (Unit XXVIII)

a) Most singular genderables ending in -co immediately following a stressed syllable form their plural in -chi.

Thus: (singular) fico - (plural) fichi

Exceptions are:

(singular)	(plural)
amico	amici
grɛco	grɛci
nemico	nemici
pɔrco	pɔrci

b) Most singular genderables ending in -co not immediately following a stressed syllable form their plural in -ci.

Thus: (singular) mɛdico - (plural) mɛdici

c) Most singular genderables ending in -go form their plural in -ghi; however, the plural of words in -ɔlogo or -ɔfago that refer to people is generally in -gi.

	(singular)	(plural)
Thus:	dīạlogo	dīạloghi
but:	astrɔlogo	astrɔlogi
	antropɔfago	antropɔfagi

GENDER-INTRINSIC VERSUS GENDER-EXTRINSIC WORDS (Unit XXIX)

Certain genderables like †arrɔsto (masculine) and †persona (feminine) that belong exclusively to only one gender category may be said to have inherent gender as opposed to genderables like †italiano (with masculine and feminine forms) or †insegnante (masculine and feminine) that do not have inherent gender. Those with inherent gender are called GENDER-INTRINSIC and the others are called GENDER-EXTRINSIC. (See frame no. 63 for important chart.)

GENDER-NUMBER DETERMINANTS AND GENDER-NUMBER AGREEMENT (Unit XXIX)

When dealing with gender-extrinsic words that are either purely animate in reference (like ˈstudɛnte that only refers to people) or marked (like un buon ufficiale), what determines the gender selection is the sex of the person or animal referred to.

With other gender-extrinsic words, the gender selection is based on:

1) the gender of a gender-intrinsic word that is being referred to and that has in almost all cases been just mentioned, or
2) in the absence of the above, the sex referent.

Thus: Quella guardia ɛ̀ americana. (referring to a guard, whether male or female)
but: ɛ̀ americano. (referring to a male guard without referring to the word guardia)

In the absence of both a gender-intrinsic word being referred to and a sex referent, the masculine singular form is normally used.

Thus: Che cos'ɛ̀ quello?

OMISSION AND USE OF THE UNIT MARKER (Unit XXIX)

After the verb ˈɛssere, a word classifying a person as to nationality, religion or political affiliation is often not preceded by the UNIT MARKER unless the word is accompanied by a descriptive word or phrase. The same holds true for many words indicating one's status, professional, occupational or titular.

Thus: ɛ̀ americano.
ɛ̀ studɛnte.
but: ɛ̀ un buon americano.
ɛ̀ un buono studɛnte.

However, the UNIT MARKER does occur in the above cases when one is answering the question: Chi ɛ̀ X?

Thus: Chi ɛ̀ quel signore? - ɛ̀ un americano.

MASCULINE IN THE SINGULAR AND FEMININE IN THE PLURAL (Unit XXIX)

(masculine singular)	(feminine plural)
braccio	braccia
centinaio	centinaia
dito	dita
labbro	labbra
migliaio	migliaia
miglio	miglia
paio	paia
uovo	uova

MORE ON UNO (Unit XXVII)

The MASCULINE UNIT MARKER uno (and not un) occurs before words that begin with:

s + consonant - uno studio
gn - uno gnɔmo
z - uno zio
ƶ - uno ƶɛro

and the relatively few words that begin with pn, ps, x and any other consonant group not normally found at the beginning of an Italian word.

- uno pneumạtico
uno psichiatra
uno xilɔgrafo
uno bdellịo

CARDINAL NUMERALS THROUGH TWENTY (Unit XXVII)

0 - ƶɛro
1 - uno
2 - due
3 - tre
4 - quattro
5 - cinque
6 - sɛi
7 - sɛtte
8 - ɔtto
9 - nɔve
10 - diɛci
11 - ụndici
12 - dọdici
13 - trẹdici
14 - quattôrdici
15 - quịndici
16 - sẹdici
17 - diciassɛtte
18 - diciɔtto
19 - diciannɔve
20 - venti

ADDING AND SUBTRACTING (Unit XXVII)

1 più 1 fa 2.

7 meno 4 fa 3.

VOCABULARY (UNITS I - X)

c'ɛ̀	- is in, is around, is present, is there, is here
chi?	- who(m)?
Chi ama?	- Who loves?
Chi ɛ̀?	- Who is it? Who is (s)he?
chiama	- (s)he is calling
chianti	- Chianti [Italian wine]
düɛllo	- duel
ɛ̀	- it is, (s)he is, is
Ɛ̀ Amanda.	- It is Amanda.
Ɛ̀ Amanda?	- Is it Amanda?
jɔ-jɔ	- yo-yo
lacüale	- laky
la quale	- she who, which
l'haĭtiana	- the Haitian woman
lì	- there
mai	- (n)ever
nɔ	- no [meaning that a negative statement is true]
Nɔ?	- Isn't that so? Right?
non	- not
Non ɛ̀ Amanda.	- It is not Amanda.
Non c'ɛ̀.	- (S)he is not in.
non....mai	- not....ever, never
paüroso	- fearful
qui	- here
sì	- yes [meaning that an affirmative statement is true]
Sì?	- Yes?, Is that so?
spĭava	- was spying

Foreign Words

Washington

watt

yacht

yankee

Given Names

(masculine)

Cɔla

Luca

(feminine)

Agata
Alina
Amanda
Amina
Augusta
Bianca
Bista
Ɛva
Fina
Gina
Lɛa
Lia
Lina
Linda
Lɔla
Magda
Mɛna
Mina
Nɛna
Nina
Nini
Pia
Sabina
Savina
Spina
Tina

VOCABULARY - UNIT XI

colomba	- female pigeon, dove
colombo	- male pigeon, dove
Colombo	- Columbus
giôgo	- yoke
intǒnso	- uncut, unshaven
lombo	- sirloin
vôga	- vogue, fashion
vɔto	- void, vacuum, empty space [literary and popular word]
voto	- grade, vote, mark

Given Names

(masculine)

- Adɔlfo
- Alano
- Aldo
- Alfio
- Alfɔnso
- Antɔnio
- Augusto
- Beniamino
- Dino
- Donato
- Ɛlio
- Fabio
- Fausto
- Flavio
- Gino
- Giovanni
- Gosto
- Guido
- Lɛo
- Lino
- Livio
- Nando
- Nicɔla
- Nino
- Noɛ̀
- Pino
- Quinto
- Silvio
- Tano
- Tino
- Tɔnio
- Ugo

(feminine)

- Alda
- Antɔnia
- Clɛo
- Colomba
- Dina
- Donata
- Fabia
- Fausta
- Flavia
- Giovanna
- Guendalina
- Lidia
- Livia
- Nanda
- Pina
- Saffo
- Silvia
- Sɔnia
- Tosca

VOCABULARY - UNIT XII

bébé	- baby [French word]
cece	- chick-pea
cemento	- cement
Êlba	- Elba [Italian island]
elemento	- element
pɛsca	- peach
pesca	- fishing, load of fish
těmpio	- temple

(masculine)	(feminine)
Adone	Adɛle
Bela	Cice
Cecɛ̀	Clɔe
Dante	Dafne
Felice	Ɛbe
Leone	Ɛgle
Napoleone	Edvige
Pasquale	Elsa
Samuɛle	Fede
Solone	Lena
Ulisse	Selɛne
Valɛnte	
Vitale	

VOCABULARY - UNIT XIII

casa	house, home
cassa	case, box
*cestino	basket, waste-basket
che? che cɔsa? cɔsa?	what?
Che cɔs'ɛ questo?	What is this?
cɔsa	thing
*dɛnte	tooth
*lupo	wolf
*naso	nose
questo	this
*sasso	stone
*sofà	sofa
*tɔpo	rat
un	a(n)
*vaso	vase

*These words may occur after un!

VOCABULARY - UNIT XIV

animale - animal
bambino - (male) child
bastone - cane, stick
bɔsco - woods, wooded area
cane - dog
chimɔno - kimono
cɔno - cone
consolato - consulate
conto - account, (hotel or restaurant) bill
elefante - elephant
fico - fig
film - film, movie
fuɔco - fire
gɔlf - sweater
italiano - (male) Italian
mese - month
monumento - monument
ɔsso - bone
ospedale - hospital
pane - (loaf of) bread
pilɔta - pilot
poɛta - (male) poet
ponte - bridge
uɔmo - man
uɔvo - egg
velo - veil
vino - wine

(All these wɔrds may occur after un!)

VOCABULARY - UNIT XV

*agosto	- August
*anglicano	- Anglican
Bolôgna	- Bologna [Northern Italian city]
*cognome	- surname, last name
fa	- is doing
*giugno	- June
glandola	- gland
glɛba	- clod, lump
*glɔbo	- globe
glielo dà	- (s)he gives it to him
gli piace	- (it) is liked by him
*glutine	- gluten
gnɔmo	- gnome
la campagna	- the country [as opposed to city or town]
la Campania	- [region in Southern Italy]
la vigna	- the vineyard
le miglia	- the miles
l'Emilia	- [region in Northern Italy]
liɛto	- glad
li taglia	- (s)he cuts them
l'Italia	- Italy
l'Ɔglio	- [affluent of the Pò River]
l'ɔlio	- (the) oil
*luglio	- July
*maggio	- May
negligɛnte	- negligent
niɛnte	- nothing
non....niɛnte	- not....anything, nothing
*nome	- name, given name
nome e cognome	- full name, first and last names
*pôsto	- place
sôgna	- (s)he is dreaming
vogliamo	- we want
voliamo	- we fly

Given Names

(masculine)	(feminine)
Emilio	Emilia
Giulio	Giulia
Giunio	Lavinia

*These words may occur after un'

VOCABULARY - UNIT XVI

bɛne	fine, well
benino	fairly well, pretty well
come?	how?
così così	so so
il sig. Vegli	Mr. Vegli
il sig.	[an abbreviation for: the gentleman]
la sig.a Segni	Mrs. Segni
la sig.na Paglia	Miss Paglia
male	bad, ill
molto bɛne	very well
non c'ɛ̀ male	not bad, one can't complain
sta	is [used to refer to health, as in:
Come sta?	How is (s)he?
Sta bɛne.	(S)he is fine.]

VOCABULARY - UNIT XVII

B. G.	- [an abbreviation for the greeting or leave-taking expression: Good day]
B. S.	- [an abbreviation for the greeting or leave-taking expression: Good evening; Good night]
chiamo	- I am calling
ci sôno	- I am in
e Lɛi?	- and you?
faccio	- I am doing
g-----	- [an abbreviation for: Thank you]
la sig.a	- [an abbreviation for: the lady [married]]
la sig.na	- [an abbreviation for: the lady [unmarried]
piace	- is liked (it) ((s)he
gli piace	- is liked by him; he likes it her him
le piace	- " " " " her; she " "
Le piace	- " " " " you; you like "
mi piace	- " " " " me; I " "
sig.a	- [an abbreviation for: madam]
sig.	- [an abbreviation for: sir]
sig.na	- [an abbreviation for: miss]
sôgno	- I am dreaming
sôno	- I am
stɔ	- I am [used to refer to health, as in:
Stɔ bɛne.	- I am fine.]

VOCABULARY - UNIT XVIII

a d-----	[an abbreviation for: on the right]
a s-----	[an abbreviation for: on the left]
*campo	field
*capitano	captain
ce n'ɛ uno { lì / qui }	there is one { there / here }
*chilo	kilogram
*chiɔdo	nail
*chiɔsco	kiosk, newsstand
*chiusino	cover, lid [metal or stone]
*cubo	cube
*cuɔco	(male) cook
*cuɔio	leather
*dove?	where?
Dov'ɛ.....?	Where is.....?
*gas	gas
*ghetto	ghetto
*ghigno	grin
*ghiottone	glutton
*guanto	glove
*gufo	owl
*quotidiano	daily newspaper
schiusi	I opened
scuɔla	school
scusi	excuse me [said to one person formally]
spaghetti	spaghetti

*These words may occur after un!

VOCABULARY - UNIT XIX

c'ɛra	- was in, was around, etc.
c'ɛro	- I was in
ci sarà	- will be in, will be around, etc.
ci sarɔ̀	- I will be in
domani	- tomorrow
due minuti fa	- two minutes ago
ɛra	- was
iɛri	- yesterday
ma	- but
màttina	- morning
non sɔ	- I don't know
ɔggi	- today
ora	- now
pomeriggio	- afternoon
questo pomeriggio	- this afternoon
sarà	- will be
sera	- evening
stamattina	- this morning
stasera	- this evening, tonight

Given Names

(masculine)	(feminine)
Oliviɛro	Cɔra
	Dɔra
	Mara
	Nɔra
	Sara
	Vɛra

VOCABULARY - UNIT XX

ciancia	- groundless rumor
*ciɛco	- blind man
*ciɛlo	- sky
ciɔcia	- sandal
*ciuco	- donkey
*deficiɛnte	- deficient (one)
*giacinto	- hyacinth
giɔia	- joy
igiɛne	- hygiene
sociɛtà	- society
spɛcie	- kind, sort

Given Names

(masculine)	(feminine)
Biagio	Alice
Bonifacio	Berenice
Cesco	Bice
Cino	Cecilia
Ciro	Celɛste
Cherubino	Chiara
Gaetano	Galatɛa
Genɛsio	Gɛgia
Giacinto	Ghita
Giuliano	Gigi
Giusto	Gilda
Guɛlfo	Giɔia
Gugliɛlmo	Gisɛlda
Lodovico	Glɔria
Luciano	Godiva
Lucio	Licia
Lüigi	Lodovica
Michɛle	Micaɛla
Sancio	Michɛla
Ughino	Ɔlga
Vigilio	Pelagia

*These words may occur after un!

Verbs - UNIT XX (cont'd)

ƒandare	- to go
ƒascoltare	- to listen (to)
ƒavere	- to have
ƒbere	- to drink
ƒcapire	- to understand
ƒchiamare	- to call
ƒcominciare	- to begin, start
ƒdare	- to give
ƒdire	- to say, tell
ƒdomandare	- to ask (for)
ƒεsserci	- to be in, be around, etc.
ƒεssere	- to be [not to be confused with ƒstare]
ƒfare	- to do, make
ƒfinire	- to finish, end
ƒfumare	- to smoke
ƒimparare	- to learn
ƒlavorare	- to work
ƒmangiare	- to eat
ƒpiacere	- to be liked
gli piace	- (it) ((s)he } is liked by them; they like { it her him
ci piace	- " " " " us; we " "
vi piace	- " " " " you; you " "
ƒsapere	- to know
ƒsentire	- to hear
ƒsognare	- to dream (of)
ƒspiegare	- to explain
ƒstare	- to be [used to refer to health, as in: Come sta?, Sto bεne.]
ƒstudiare	- to study
ƒvedere	- to see
ƒvenire	- to come

VOCABULARY - UNIT XXI

Verbs

†andare	- to go
va	- is going
vado	- I am going
†arrivare	- to arrive

Other

ad Ancona	- in Ancona, to Ancona
*americano	- (male) American
a Rio	- in Rio, to Rio
con	- with
di Roma	- of Rome, from Rome [= originating in Rome, born in Rome]
molto	- a lot, a great deal
ogni	- each, every
quando	- when
spesso	- often

Given Names

(masculine)	(feminine)
Renato	Rachɛle
Rico	Regina
Rinaldo	Renata
Rodɔlfo	Rina
Rolando	Rita
Romɛo	Rɔsa
	Rosina

Names of Italian Cities

Ancona	
Bari	
Cạgliari	
Gɛnova	- Genoa
Milano	- Milan
Nạpoli	- Naples
Perugia	
Riva	
Roma	- Rome
Torino	- Turin
Ụdine	

*This word may occur after un!

VOCABULARY - UNIT XXII

Genderables

(masculine)

antipasto	- hors d'oeuvre
arrɔsto	- roast
burro	- butter
caffɛ̀	- coffee
capo	- boss
corso	- course
formaggio	- cheese
gelato	- ice cream
pepe	- pepper
sale	- salt
sbaglio	- mistake
tɛ̀	- tea
tovagliɔlo	- napkin
uɔvo sɔdo	- hard-boiled egg

(feminine)

acqua	- water
aranciata	- orangeade
birra	- beer
bistecca	- steak
dɔnna	- woman
insalata	- salad
mela	- apple
pera	- pear
persona	- person

(masculine/feminine)

artista	- artist
cane/cagna	- dog
capitalista	- capitalist
capitano/capitanessa	- captain
comunista	- communist
dentista	- dentist
elefante/elefantessa	- elephant
gnɔmo/gnɔmide	- gnome
insegnante	- teacher
linguista	- linguist
poɛta/poetessa	- poet
studɛnte/studentessa	- student
turista	- tourist
un(o)/un' una	- a(n)

Verbs and Verb Phrases

†desiderare	- to wish, to want
Desịdera? Che desịdera?	- What do you wish? May I help you?
†portare	- to bring, to take (somewhere), to carry, to wear
Mi pɔrti...	- Bring me....
vorrεi	- I'd like

Other

arrivederci	- Good-bye
arrivederLa	- good-bye [said to one person formally]
per favore per piacere	- please
un pɔ' di...	- a little...

Given Names

(masculine)	(feminine)
Albεrto	Bεrta
Armando	Carla
Arturo	Carmεla
Bernardo	Marta
Carlo	Virginia
Robεrto	

VOCABULARY - UNIT XXIII

Genderables

(masculine)

costui	- that man
ɛst	- east
giovedì	- Thursday
lunedì	- Monday
martedì	- Tuesday
mercoledì	- Wednesday
nɔrd	- north
ɔrdine	- order
ɔvest	- west
sabato	- Saturday
sud	- south
ufficio	- office
venerdì	- Friday

(feminine)

banca	- bank
cena	- supper
chiɛsa	- church
città	- city
classe	- class
domenica	- Sunday
montagna	- mountain

(masculine/feminine)

giovane	- young, young person

Verbs and Verb Phrases

†dormire	- to sleep
dɔrmo	- I sleep
†fare la spesa	- to do one's grocery shopping
†fare le spese	- to do one's shopping
†giocare	- to play [a sport, a game]
giɔco a tɛnnis	- I play tennis
†pensare	- to think
pɛnso	- I think
†pensare di + INFINITIVE	- to plan to .....
†stare	- to stay

Other

avantiɛri	- the day before yesterday
ci	- [PLACE REPLACER]
ciɔ̀	- this thing, that thing
dopodomani	- the day after tomorrow
fuɔri	- out, outside
già	- already
in	- in
più	- more
qua	- here

Given Names

(masculine)	(feminine)
Cesare	Cia
	Gia

Islands (that are preceded by a for 'movement to' or 'location in or at')

Corfù	
Cuba	
Haiti	
Ischia	[Italian]
Malta	
Taiti	- Tahiti

Cities*

Addis Abɛba	- Addis Ababa
Alcalà	
Algɛri	- Algiers
Amman	
Ankara	
Bagdad	
Bahia	
Baia	[Italian]
Baltimora	- Baltimore
Bangkɔk	
Beirut	
Berlino	- Berlin
Bogotà	
Bɔston	
Bucarɛst	- Bucharest
Budapest	
Buɛnos Aires	
Cabul	- Kabul
Caracas	
Catania	[Italian]
Città del Guatemala	- Guatemala City
Colɔnia	- Cologne
Copenaghen	- Copenhagen
Cɔrdova	
Damasco	- Damascus
Filadɛlfia	- Philadelphia
Hɛlsinki	-
Kartum	- Khartoum

Lagos	
Las Vɛgas	
L'Avana	- Havana
Lisbona	- Lisbon
Los Angeles	
Managua	
Miami	
Mɔnaco di Baviɛra	- Munich
Mosca	- Moscow
Nicosia	
Nuɔva Dɛlhi	- New Delhi
Padova [Italian]	- Padua
Palɛrmo [Italian]	
Pavia [Italian]	
Pechino	- Peking
Pɔrto Said	- Port Said
Rabat	
Saigɔn	
Santiago	
Siviglia	- Seville
Sɔfia	
Tangeri	- Tangiers
Tɔkio	- Tokyo
Toronto	
Tunisi	- Tunis
Varsavia	- Warsaw

*See note, p. 589

Other Geographical Place Names*

NOTE: In this list, words in -a are feminine unless marked [m.] for masculine; all others are masculine!

Abissinia - Abyssinia
Afganistan - Afghanistan
Alabama [m.]
Alasca - Alaska
Albanịa
Algerịa
Amɛrica
Andalusịa
Aquitania
Arabia Saudita - Saudi Arabia
Argentina
Arizɔna
Arno
Asia
Atlạntico
Barberịa
Bulgarịa
Califɔrnia
Cambɔgia - Cambodia
Canadà [m.]
Castiglia - Castille
Cile - Chile
Cina - China
Colombia
Colorado
Cɔrsica

Danimarca - Denmark
Estɔnia
Etiɔpia - Ethiopia
Eurɔpa - Europe
Finlandia - Finland
Flɔrida
Garda [m.]
Georgia
Germania - Germany
Ghana [m.]
Giappone - Japan
Giordania - Jordan
Guatemala [m.]
India
Iraq
Iugoslavia - Yugoslavia
Kạnsas
Kentucky
Lịbano - Lebanon
Libɛria
Libia - Lybia
Liguria
Lombardịa - Lombardy
Lüisiana - Louisiana
Macedɔnia
Malɛsia - Malaysia

---

* See note, p.589

Manciuria	- Manchuria
Marɔcco	- Morocco
Maryland	
Massachusetts	
Mauritania	
Mεdio Oriεnte	- Middle East
Mediterraneo	- Mediterranean
Mississippi	
Moravia	
Nevada [m.]	
New Yɔrk	
Nicaragua [m.]	
Nigεria	
Normandia	- Normandy
Nɔrd Dakɔta [m.]	
Norvεgia	- Norway
Ohio	
Pacifico	
Patagɔnia	
Pensilvania	- Pennsylvania
Pεrsia	
Piave	
Piemonte	- Piedmont
Pɔ	
Polɔnia	- Poland
Portogallo	- Portugal
Romania	
Romania	- [the neo-Latin world]
Russia	
Sardegna	- Sardinia
Sibεria	
Sicilia	- Sicily
Siria	- Syria
Spagna	- Spain
Sudan	
Tasmania	
Tεvere	- Tiber
Thailandia	- Thailand
Toscana	- Tuscany
Tunisia	
Turchia	- Turkey
Ungheria	- Hungary
Vεneto	
Venezuεla	
Vietnam	
Virginia	

*NOTE: For some Italians, the Italian stress on some of the foreign place names given differs from that shown.

VOCABULARY - UNIT XXIV

Genderables

(masculine)

aprile	- April
Centralino	- [telephone exchange normally used in calling the telephone operator]
dicɛmbre	- December
momento	- moment
novɛmbre	- November
numero	- number
telɛfono	- telephone

(feminine)

A. A.	- [an abbreviation for: American Embassy]
guardia	- guard

(masculine/feminine)

inglese	- English
pronto/pronta	- ready
segretario/segretaria	- secretary

Verbs and Verb Phrases

†aspettare	- to wait (for)
Aspɛtti!	- Wait!
Chi la desịdera?	- Who shall I say is calling (her)?
Chi lo desịdera?	- Who shall I is calling (him)?
†dovere	- to have to, must
Dĕve lavorare?	- Do you have to work?
Dĕvo Dĕbbo } lavorare.	- I have to work.
Dovrĕbbe lavorare?	- Should you work?
Dovrɛi lavorare.	- I should work.
†insegnare	- to teach
Mi dispiace.	- I'm sorry.
†parlare	- to speak, talk
†potere	- to be able to, can
Puɔ̀ lavorare?	- Can you work?
Pɔsso lavorare.	- I can work.
Potrĕbbe lavorare?	- Could you work?
Potrɛi lavorare.	- I could work.
Qui ɛ̀ l'ufficio...	- This is the office.
†sbagliare	- to make a mistake
Avrà sbagliato nụmero.	- You must have dialed the wrong number.
Sôno io.	- Speaking [= I am the one].
Vedo se c'ɛ̀.	- I'll see if (s)he is in.
†volere	- to want
Vuɔl(e) lavorare?	- Do you want to work?
Vɔglio lavorare.	- I want to work.
Vorrĕbbe lavorare?	- Would you like to work?
Vorrɛi lavorare.	- I'd like to work.

Given Names

(masculine)	(feminine)
Alfrɛdo	Cristina
Andrɛa *	Grisɛlda

*Cognate of the English 'Andrew.'

Geographical Names

(masculine)	(feminine)
	Ạfrica
	Australia
Brasile - Brazil	Francia - France
	Grɛcia - Greece
	Brasilia
	Francofɔrte - Frankfurt
	Londra - London

Other

adagio - slowly

al telɛfono - on the phone

del signor White - Mr. White's

della signora Smith - Mrs. Smith's

di, d' - of

uno studɛnte d'italiano - a student of Italian

il dottor Russo - Dr. Russo

la guardia all'A.A. - the guard at the American Embassy

prɛgo - [see frame no. 7 of Unit XXIV]

pronto - hello [said on the phone]

sɛmpre - always

tre - three

VOCABULARY - UNIT XXV

(masculine)

ƒaffresco	- fresco
ƒaggio	- premium
ƒaggravio	- load, burden
ƒagio	- ease
ƒatrīo	- entrance hall
ƒbaco	- worm
bar	- bar, coffee counter
ƒbue	- ox
ƒbufalo	- buffalo
ƒcamino	- chimney
ƒcammino	- way, path
ƒcarro	- wagon, cart
cinema	- movie-theater
ƒfato	- fate
ƒfatto	- fact
ƒfebbraio	- February
ƒlibro	- book
ƒluccio	- pike
ƒpapa	- pope
portacenere	- ashtray
ƒprogramma	- program
ƒquadro	- painting
ƒscapolo	- bachelor, unmarried (male)
ƒsoqquadro	- confusion, disorder
spɔrt	- sport
vaglia	- money order

(feminine)

ƒacrɛdine	- bitterness
ƒala	- wing
ƒarma	- weapon
ƒcɔpia	- copy
ƒcɔppia	- couple
crisi	- crisis
ƒfuga	- flight [= escape]
gru	- crane
ƒlibbra	- pound
ƒlibra	- Libra
ƒmano	- hand
ƒpala	- shovel
ƒpalla	- ball
ƒpappa	- pap
ƒpena	- penalty
ƒpenna	- pen
radio	- radio
ƒrɛplica	- reply; replica
università	- university
virtù	- virtue

Genderables
(masculine/feminine)

ƒafricano	- African
ƒagrario	- agrarian
ƒcaro	- dear, expensive
ƒdio/dɛa	- god/goddess
ƒfrancese	- French, French person
ƒoccupato	- busy

Verbs and Verb Phrases

†accreditare	- to credit
accredita	- (s)he credits
†amare	- to love
†applicare	- to apply (something)
applica	- (s)he applies (something)
†cadere	- to fall
cadde	- (s)he fell
cade	- (s)he falls
Děvo riferire qualcɔsa?	- Would you like to leave a message? [literally: Do I have to relay something?]
†fuggire	- to flee, escape
fugga!	- flee!
†dire che....	- to tell (someone) that....
gli dica che....	- tell him that
le dica che....	- tell her that.....
†dire di (+ infinitive)	- to tell (someone) to.....
gli dica di telefonarmi	- tell him to phone me
le dica di telefonarmi	- tell her to phone me

ha telefonato X	- X telephoned
†importare	- to matter
non impɔrta	- it doesn't matter, that's all right
†piɔvere	- to rain
piɔve	- it rains
piɔvve	- it rained
†raddrizzare	- to straighten (something)
†richiamare	- to call back, call again
richiamarLa	- to call you back
richiamerò	- I'll call back
†riferire	- to report, relay, refer
riferirò	- I'll relay the message
†ritelefonare	- to call back, call again
ritelɛfono	- I call back
†ritornare	- to return [= to go back, come back]
se vuɔle	- if you wish
†telefonare	to telephone
telɛfono	- I telephone
†tornare	- to return [= to go back, come back]
va bɛne	- O.K., all right, it's all right

Given Names

(masculine)	(feminine)
Bacco - Bacchus	Stella
	Vanda

Other

Buffalo	- Buffalo [city]
fra X giorni	- X days from now
fra poco	- shortly [= a little while from now]
fuori città	- out of town
nel pomeriggio	- in the afternoon
oh!	- oh!
per	- for
più tardi	- later
qualche giorno	- a few days, one or more days
quattro	- four
soltanto	- only

VOCABULARY - UNIT XXVI

Genderables

(masculine)		(feminine)	
ŧpôsto	- seat, place	lεi	- she
lui	- he	ŧambasciata	- embassy
sci	- ski	ŧscεna	- scene
scià	- Shah	ŧscĭovịa	- ski-lift
ŧsciɔpero	- strike		
ŧṭavolo	- table		

(masculine/feminine)

ŧcosciεnte	- conscious, aware
ŧscemo	- stupid; fool
ŧscĭεnte	- knowing
ŧscientịfico	- scientific

Given Names

(masculine)	(feminine)
Mario	Marịa

Other

anche	- also, too
e	- and
ed Emilio	- and Emilio
io	- I
neanche	- neither
perchè	- why; because

Verbs

†abitare	- to live [= reside]
ạbito	- I live
†accelerare	- to accelerate
accɛlero	- I accelerate
†addurre	- to adduce, allege
adduco	- I adduce
†agevolare	- to facilitate
agẹvolo	- I facilitate
†apporre	- to affix, appose
appongo	- I affix
†aprire	- to open
apro	- I open
†attrarre	- to attract
attraggo	- I attract
†comporre	- to compose
†condurre	- to conduct, conduce
†conọscere	- to know [= be acquainted with]
conosco	- I know
†considerare	- to consider
consịdero	- I consider
†contrapporre	- to set against, oppose
†contrarre	- to contract
†dedurre	- to deduct, deduce
†deporre	- to depose
†detrarre	- to detract, deduct
†disporre	- to dispose
†distrarre	- to distract
†dormire	- to sleep
dɔrmo	- I sleep
†esporre	- to expose
†imporre	- to impose
†indurre	- to induce
†interporre	- to interpose
†introdurre	- to introduce [= lead or bring in]
†lasciare	- to leave (something)
†lɛggere	- to read
lɛggo	- I read
†manipolare	- to manipulate
manịpolo	- I manipulate
†opporre	- to oppose
†partecipare	- to participate
partẹcipo	- I participate
†partire	- to leave [as when going on a trip]
parto	- I leave
†pascere	- to graze
pasco	- I graze
†porre	- to place
†posporre	- to postpone
†predisporre	- to predispose
†preferire	- to prefer
†prenotare	- to reserve
prenɔto	- I reserve

†preporre	- to place before
†produrre	- to produce
†proporre	- to propose
†protrarre	- to protract
†ridurre	- to reduce
†ritrarre	- to retract
†salire	- to go up(stairs)
salgo	- I go up(stairs)
†scïare	- to ski
†sciupare	- to waste, spoil
†scusare	- to excuse
†sedurre	- to seduce
†sottrarre	- to subtract
†supporre	- to suppose
†tradurre	- to translate
†trarre	- to draw [= bring forth]
†uscire	- to go out
ɛsco	- I go out
†vincere	- to win
vinco	- I win

VOCABULARY UNIT XXVII

Genderables

(masculine)	
ŧaglio	- garlic
ŧażżardo	- hazard, risk
ŧbagno	- bathroom
ŧbdellịo	- [name of a resin]
ŧdiscorso	- speech
ŧfascio	- bundle
ŧindirizzo	- address
ŧpneumạtico	- pneumatic tire
ŧpranżo	- dinner [= most important meal of the day]
ŧpsicɔlogo*	- psychologist
ŧsεnso	- sense
ŧxilɔgrafo	- xylographer
ŧxilɔfono	- xylophone
żεlo	- zeal
ŧżero	- zero
żinco	- zinc
ŧżoo	- zoo
ŧzụcchero	- sugar

(feminine)	
ŧażalεa	- azalea
ŧażiεnda	- business firm
ŧrazza	- race [= breed, lineage]
ŧrażża	- skate [type of fish]
ŧsalsa	- sauce
ŧstanza	- room
ŧzappa	- hoe
ŧżεbra	- zebra
ŧżona	- zone
ŧzuppa	- soup

---

* Although listed in dictionaries as masculine, some words ending in -ɔlogo or -ɔfago may be heard with a corresponding feminine form in -ɔloga or -ɔfaga, respectively.

(masculine/feminine)

faziendale	- of the business
fnazista	- nazi
fpsichiatra	- psychiatrist
frazzista	- racist
fzio	- uncle/aunt
fzitto	- quiet, silent
fzoppo	- lame

Words in -zione (feminine)

fabitazione	- habitation, place of residence
faccelerazione	- acceleration
faddizione	- addition
fadduzione	- adduction
fadozione	- adoption
faffezione	- affection
fagevolazione	- facilitation
falimentazione	- alimentation
fambizione	- ambition
fapplicazione	- application
faspettazione	- expectation
fassimilazione	- assimilation
fattenzione	- attention
fattrazione	- attraction
fautorizzazione	- authorization
faviazione	- aviation, Air Force
fazione	- action
fbenedizione	- benediction

fcircolazione	- circulation
fcirconvallazione	- circumvallation, circumferential road
fcoalizione	- coalition
fcollaborazione	- collaboration
fcomposizione	- composition
fconcentrazione	- concentration
fcondizione	- condition
fconduzione	- conduction
fcongratulazione	- congratulation
fconsiderazione	- consideration
fconsolazione	- consolation
fcontestazione	- contestation, protest
fcontinuazione	- continuation
fcontraddizione	- contradiction
fcontrazione	- contraction
fcoronazione	- coronation
fcorruzione	- corruption
fcostituzione	- constitution
fcostruzione	- construction

Words in -zione (feminine)

fdeduzione	- deduction
fdeposizione	- deposition
fdetrazione	- detraction
fdilazione	- dilation, extension [of time]
fdirezione	- direction, management
fdisposizione	- disposition
fdistrazione	- distraction
fdizione	- diction
femozione	- emotion
feruzione	- eruption
fesagerazione	- exaggeration
fesportazione	- exportation
fesposizione	- exposition
ffazione	- faction
ffrazione	- fraction
fgiustificazione	- justification
fimportazione	- importation
fimposizione	- imposition
findicazione	- indication
finduzione	- induction
finfezione	- infection
finflazione	- inflation
finformazione	- information
fintegrazione	- integration
fintenzione	- intention
finterruzione	- interruption
fintroduzione	- introduction
finvestigazione	- investigation
firritazione	- irritation
fispirazione	- inspiration
flegislazione	- legislation
flezione	- lesson
flimitazione	- limitation
flitigazione	- litigation
fmaledizione	- malediction, curse
fmanifestazione	- manifestation, demonstration
fmanipolazione	- manipulation
fmotivazione	- motivation
fnarrazione	- narration
fnazione	- nation
fopposizione	- opposition
forazione	- oration
forientazione	- orientation
fpartecipazione	- participation
fporzione	- portion
fposizione	- position
fposposizione	- postposition
fpozione	- potion
fpredisposizione	- predisposition
fpredizione	- prediction
fprenotazione	- reservation
fpreoccupazione	- preoccupation
fpreposizione	- preposition
fproduzione	- production
fpromozione	- promotion

Words in -zione (feminine)

ŧproposizione	- proposition
ŧprotrazione	- protraction
ŧraccomandazione	- recommendation
ŧratificazione	- ratification
ŧrazione	- ration
ŧriduzione	- reduction
ŧripetizione	- repetition
ŧritrazione	- retraction
ŧseduzione	- seduction
ŧsensazione	- sensation
ŧsezione	- section
ŧsituazione	- situation
ŧsoddisfazione	- satisfaction
ŧsoluzione	- solution
ŧsottrazione	- subtraction
ŧspiegazione	- explanation
ŧstazione	- station
ŧsupposizione	- supposition
ŧtraduzione	- translation
ŧtrascrizione	- transcription
ŧtrasformazione	- transformation
ŧtrazione	- traction
ŧvaccinazione	- vaccination
ŧviolazione	- violation
ŧvolizione	- volition

Verbs

ŧassimilare	- to assimilate
assịmilo	- I assimilate
ŧcollaborare	- to collaborate
collạboro	- I collaborate
ŧesagerare	- to exaggerate
esạgero	- I exaggerate
ŧesportare	- to export
espɔrto	- I export
ŧgiustificare	- to justify
giustịfico	- I justify
ŧimportare	- to import
impɔrto	- I import
ŧindicare	- to indicate
ịndico	- I indicate
ŧintegrare	- to integrate
ịntegro	- I integrate
ŧinvestigare	- to investigate
invεstigo	- I investigate
ŧirritare	- to irritate
ịrrito	- I irritate
ŧlimitare	- to limit
lịmito	- I limit
ŧlitigare	- to quarrel
lịtigo	- I quarrel
ŧpreoccupare	- to worry (someone)
preɔccupo	- I worry (someone)
ŧratificare	- to ratify
ratifico	- I ratify

Numerals

cinque	- five
sɛi	- six
sɛtte	- seven
ɔtto	- eight
nɔve	- nine
diɛci	- ten
ụndici	- eleven
dọdici	- twelve
trẹdici	- thirteen
quattôrdici	- fourteen
quịndici	- fifteen
sẹdici	- sixteen
diciassɛtte	- seventeen
diciɔtto	- eighteen
diciannɔve	- nineteen
venti	- twenty

Other

Firɛnze	- Florence [Italian city]
grazie	- thanks
Lazio	- Latium [Italian region]
meno	- minus, less
più	- plus, more
Quanto fa...?	- How much is ...?
Venɛzia	- Venice [Italian city]

VOCABULARY - UNIT XXVIII

(masculine)	
†antropɔfago*	- cannibal
†antropɔlogo*	- anthropoligist
†archeɔlogo*	- archeologist
†astrɔlogo*	- astrologist
†bacio	- kiss
†dialogo	- dialogue
†filɔlogo*	- philologist
†geɔlogo*	- geologist
†lago	- lake
†luɔgo	- place
†pɔrco	- pig
†studio	- studio; study
†teɔlogo*	- theologian

(feminine)	
†vacca	- cow

(masculine/feminine)	
†abile	- capable
†amico	- friend
†bɛlga	- Belgian
†collɛga	- colleague
†diplomatico	- diplomat, diplomatic
†fantastico	- fantastic
†grɛco	- Greek
†inabile	- incapable
†magnifico	- magnificent
†mɛdico	- doctor; medical
†nemico	- enemy
†politico	- politician; political
†simpatico	- nice, pleasant
†spɔrco	- dirty

Other	
l'Aia	- the Hague
loro	- they, them
noi	- we, us
voi	- you [plural]

*See note, page 599.

VOCABULARY - UNIT XXIX

Genderables

(masculine)

ƒagɛnte	- agent
ƒcolonnɛllo	- colonel
ƒconsole	- consul
ƒdonno	- Don; Father [religious title]
ƒfrate	- Brother; Father; Friar [religious title]
ƒfunzionario	- officer; official [non-military]
ƒfunzionario degli Ɛsteri -	- Foreign Service Officer
ƒgenerale	- general
ƒgrado	- rank; grade
ƒlavoro	- work
ƒmestiɛre	- occupation
ƒmilitare	- soldier; in the military
ƒpartito	- party [as in 'political party']
ƒprɛte	- priest
ƒsergɛnte	- sergeant
ƒufficiale	- military officer

(feminine)

ƒguida	- guide
nazionalità	- nationality
ƒreligione	- religion
ƒsuɔra	- Sister [religious title]

(masculine in the singular and feminine in the plural)

ƒbraccio/braccia	- arm/arms
ƒcentinaio/ centinaia	- about a hundred/hundreds
ƒdito/dita	- finger/fingers
ƒlabbro/labbra	- lip/lips
ƒmigliaio/migliaia	- about a thousand/thousands
ƒmiglio/miglia	- mile/miles
ƒpaio/paia	- pair/pairs
ƒuɔvo/uɔva	- egg/eggs

Given Names

(masculine)		(feminine)	
Eugεnio	Eugene	Anna	Ann
Giạcomo	James	Irεne	Irene
Iạcopo	Jacob	Marịa	Mary
Stêfano	Stephen	Terεsa	Teresa
Ƶenone			

(masculine/feminine)

†ambasciatore/ambasciatrice	ambassador
†attore/attrice	actor/actress
†bεllo	good-looking, beautiful, handsome
†brutto	ugly
†buddista	Buddhist
†buɔno	good
†cameriεre/cameriεra	waiter/waitress, maid
†cattivo	bad
†cattɔlico	Catholic
†cinese	Chinese
†corto	short
†democrạtico	Democrat; democratic
†democristiano	Christian Democrat
†ebrεo	Hebrew
†esatto	exact
†fascista	Fascist
†fresco	fresh
†giapponese	Japanese
†grande	big, large; great
†grɔsso	big, fat
†impiegato	(office) employee

fiugoslavo	- Yugoslav, Yugoslavian
flungo	- long
fmusulmano	- Moslem
fpresidente/presidentessa	- president
fprotestante	- Protestant
fquale	- which
fquello	- that
fquesto	- this
frepubblicano	- Republican
frusso	- Russian
fsanto	- saint
fsocialista	- Socialist
fspagnolo	- Spanish, Spaniard
fstatale	- government worker
fsüicida	- suicide victim
ftedesco	- German

Verb

fappartenere	- to belong
A quale partito politico appartiene X?	- To which political party does X belong?

VOCABULARY - UNIT XXX

Genderables

(masculine)

†ristorante - restaurant

(feminine)

Scɔzia - Scotland
Spagna - Spain
Svɛzia - Sweden
Svịzzera - Switzerland

(masculine/feminine)

†ạrabo - Arab, Arabic
†avvocato/avvocatessa - lawyer
†figlio - son/daughter
†gatto - cat
†olandese - Dutch

(other)

tu - you [informal, singular]
Loro - you [formal, plural]
per (i)sbaglio - by mistake
tutti insiɛme - all together
Perchè non ci diamo del tu? - Why don't we use 'tu' with each other?
Ci diamo del tu? - Shall we use 'tu' with each other?
Dịamoci del tu! - Let's use 'tu' with each other!
Mi dia del tu, per favore. - Please use 'tu' with me.

☆ U.S. GOVERNMENT PRINTING OFFICE : 1976 O - 215-493

FOREIGN SERVICE INSTITUTE LANGUAGE PUBLICATIONS

available from
U. S. Government Printing Office, Washington, D.C. 20402
and from
Spoken Language Services, Inc., P.O. Box 783, Ithaca, N. Y. 14850

(Spoken Language Services agrees to supply the items below (subject to availability) at current GPO prices when inquiries indicate that ordering information was obtained from the Foreign Service Institute)

*Amharic	(Units 1-50)	$4.75
*Amharic	(Units 51-60)	$6.00
Saudi Arabic	(Units 1-50)	$3.85
*Cambodian	(Units 1-45)	$5.05
*Cambodian	(Units 46-90)	$3.25
*Cantonese	(Units 1-15)	$4.60
*Cantonese	(Units 16-30)	$4.65
*Chinyanja	(Units 1-63)	$3.70
*French	(Units 1-12)	$3.25
*French	(Units 13-24)	$3.45
*Fula	(Units 1-40)	$4.20
*German	(Units 1-12)	$3.45
*German	(Units 13-24)	$4.35
*Greek	(Vol. I)	$4.00
*Greek	(Vol. II)	$2.25
*Greek	(Vol. III)	$2.55
*Hebrew	(Units 1-40)	$5.05
*Hungarian	(Units 1-12)	$3.40
*Hungarian	(Units 13-24)	$3.55
*Kirundi	(Units 1-30)	$4.80
*Kituba	(Units 1-35)	$4.15
*Korean	(Vol. I)	$5.45
*Korean	(Vol. II)	$4.65
Lao	(Vol. I)	$5.00
Lao	(Vol. II)	$4.35
*Lingala	(Units 1-24)	$3.35
*Luganda	(Lessons 1-94)	$3.95
*More	(Units 1-48)	$3.30
*Serbo-Croatian	(Units 1-25)	$5.75
*Serbo-Croatian	(Units 26-50)	$5.90
*Shona	(Units 1-49)	$4.40
*Spanish	(Units 1-15)	$8.45
*Spanish	(Units 16-30)	$6.25
*Spanish	(Units 31-45)	$5.85
*Spanish	(Units 46-55)	$4.20
*Swahili	(Units 1-150)	$5.05
*Thai	(Units 1-20)	$5.60
*Thai	(Units 21-40)	$4.70
*Turkish	(Units 1-30)	$5.75
Turkish	(Units 31-50)	$4.25
*Twi	(Units 1-20)	$2.30
*Vietnamese	(Vol. I)	$3.40
*Vietnamese	(Vol. II)	$2.95
*Yoruba	(Units 1-49)	$3.70

Adapting and Writing Language Lessons	$4.30
From Eastern to Western Arabic	$ 95
*Levantine Arabic: Introduction to Pronunciation	$1.40
Modern Written Arabic	$4.85
Contemporary Cambodian: Glossary	$4.15
Contemporary Cambodian: Grammatical Sketch	$1.50
*Contemporary Cambodian: Introduction	$5.40
*Contemporary Cambodian: The Land and the Economy	$3.70
Contemporary Cambodian: Political Institutions	$4.30
Contemporary Cambodian The Social Institutions	$3.65
Dutch Reader	$4.00
*Finnish Graded Reader	$7.00
French Supplementary Exercises	$6.30
*German: A Programmed Introduction	$5.30
Hindi - An Active Introduction	$1.50
*Hungarian Graded Reader	$5.80
Indonesian Newspaper Reader	$3.10
Reading Lao: A Programmed Introduction	$5.25
Luganda Pretraining Program	$2.95
Communicating in Polish	$3.40
*Portuguese: Programmatic Course, Vol. I	$5.30
Portuguese: Programmatic Crse (Instructor's Manual, Vol I)	$3.70
*From Spanish to Portuguese	$1.35
Russian: An Active Introduction	$2.10
*Spanish Programmatic Course (Instructor's Manual, Vol. I)	$1.75
*Spanish Programmatic Course (Student Workbook Vol. I)	$5.20
*Spanish Programmatic Course (Instructor's Manual, Vol. II)	$1.50
*Spanish Programmatic Course (Student Workbook, Vol. II	$5.95
*Swahili General Conversation	$1.80
*Swahili Geography	$1.55
Turkish Graded Reader	$3.10
Vietnamese Familiarization Crse	$2.35
Yoruba Intermediate Texts	$2.50

Supplies of all materials listed are limited, and prices are subject to change without advance notice. Rules require remittance in advance of shipment. Check or money order should be made payable to the agency from which the texts are ordered. Postage stamps and foreign money are not acceptable.

**Tape recordings to accompany these courses are available for purchase from the Sales Branch, National Audiovisual Center (GSA), Washington, D. C. 20409.*